Honoring the Japanese Garden's 30th Anniversary

Washington Park

ARBORETUM BULLETIN

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Concerning This Issue . . .

The Japanese Garden celebrates its thirtieth anniversary this year. If historic events had not intervened, we might be celebrating the Garden's approximately fiftieth anniversary. Find out why in Scot Medbury's "The Once and Future Japanese Garden." Jūki Iida was the mastermind of the Japanese Garden that opened in 1960. A photo essay introduced by Kenneth Sorrells is captioned in Mr. Iida's own words. Joy Spurr, internationally recognized nature photographer, explains how you can best capture this world-famous garden on film.

Also, inside Arthur Lee Jacobson picks out some of his favorite trees in the Japanese Garden, and Timothy Hohn elaborates on "Two Quiescent *Quercus*." Van M. Bobbitt discusses the natural habitats of some Japanese plants used in the Pacific Northwest. Brian Mulligan expounds on species of Japanese cherry found on Azalea Way.

The historic principles of creating a Japanese garden are applicable to your own back yard, according to Dr. Matsuo Tsukada's article. Japanese culture and philosophy also influence other garden styles: Landscape architect Richard Haag explains the effects on the Bloedel Reserve of Bainbridge Island, Washington. Ulrike Hilborn takes us farther afield to the Nitobe Gardens of British Columbia, and Book Review Editor Valerie Easton provides a guided tour of Japanese books and gardens. Horticulturist Christina Pfeiffer records notes about the Arboretum in spring.

To paraphrase a favorite orator, we say farewell, but not *sayonara*, to four editorial board members who made unique contributions to the *Bulletin*. Dr. Clement Hamilton upgraded and clarified our standards of taxonomic nomenclature. Dr. B.J.D. Meeuse picked apart details of manuscript grammar with skill and humor. Scot Medbury started our travel feature and plans to contribute historical findings about the Arboretum from his new job in Hawaii. And Mrs. Ruth Vorobik, one of the longest-term *Bulletin* board members, has excelled as board secretary for two years. She painstakingly recorded the rush of ideas that comes with each meeting and integrated them into minutes. Such efforts help bring you the best information about the Washington Park Arboretum.

Jan Silver, Editor
The Washington Park Arboretum Bulletin

The cover for this issue is funded by Colonel Leroy Collins in memory of Ray Collins, a long-time guide and friend of the Japanese Garden. Arthur Bestor's photo is of the west side of the Japanese Garden twelve years after it opened.

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Background photo: The Omokaga-gata lantern "lights the harbor." Photo by Tom Ankeny.

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Courtesy Caroline Johnson

Arboretum officials meet with Japan's consul in Seattle on Foster Island in 1937. From left: Frederick Leissler, Assistant Director of the Arboretum; Herbert Ihrig, Foundation board member; Jeanne Seiler, Assistant Secretary of the Foundation; Mrs. Alexander Pringle, member of the Seattle Garden Club; Japanese Consul Issaku Okamoto and his daughter, Kaori; Hugo Winkenwerder, Director of the Arboretum; Caroline Johnson, Executive Secretary of the Foundation.

The Once and Future Japanese Garden

by Scot Medbury

The idea for a Japanese garden in Washington Park dates back to 1937, when the officers of The Arboretum Foundation invited the International Cultural Society of Japan to landscape a portion of the developing Arboretum. The invitation was conveyed to the Society by Issaku Okamoto, Japanese consul in Seattle. In a letter, he called attention to the opportunity for creating a permanent exhibit "in a botanical garden destined to become one of the most important in the world."

A five-acre tract on Foster Island was chosen as the site for the garden, and in June 1937 a group of Arboretum supporters toured the spot with Consul Okamoto and his daughter.

The Cultural Society responded favorably to the garden proposal and agreed to send a designer from Japan to supervise construction. Seattle newspapers reported the news with enthusiasm, comparing the proposed Seattle garden to the "famous gardens of Tokyo and other cities in Japan." Bridges and decorative archways were among the features planned. In July 1937 The Arboretum Foundation announced a $59,000 gift from the Society to build the garden.

The events and attitudes that led to World War II intervened, however, and plans were dropped by the end of the year. According to Caroline Johnson, executive secretary of the Arboretum Foundation from 1936 to 1940, it was rumored that if the garden were built it would be mined with explosive devices!

Two decades later, a new Japanese garden was proposed and subsequently constructed in the Washington Park Arboretum. Attendance at the 1960 dedication was by invitation only, but the word was sent to the Japanese community that "Anyone wearing kimono will be admitted." Many Japanese Americans responded and joined in celebrating the Garden's opening in the spirit of intercultural understanding.

Scot Medbury is horticulturist for the Honolulu Botanical Gardens. He recently received a master's degree from the University of Washington's Center for Urban Horticulture.

Brian O. Mulligan

Visitors at the Japanese Garden opening, June 5, 1960.

Creating a Japanese Garden: Basics and Practical Application

by Matsuo Tsukada

History tells us that it is possible to apply the principles of a Japanese garden to the Pacific Northwest—whether in the Arboretum's 3.5-acre garden influenced by the style of the Momoyama period, or in the back yard of a private home.

An asterisk (*) indicates species, including varieties and/or forms, that can be found in the Washington Park Arboretum.

The Japanese garden is an aesthetic expression of nature at its grandest within a limited space. Nature is uniquely characterized by varied land forms as a result of past geological processes, and its environments consist of atmosphere, hydrosphere, lithosphere, and biosphere. Colloquially, they are air, water, rocks and soils, and organisms. Humans cannot intentionally manipulate the first factor in an open space, but, together with soils, it will always be available for sustaining life anywhere in the biosphere. More specifically, the Japanese garden is merely an artificial microcosm with a balanced arrangement of these elements. The garden with its own space is a distinct entity—complete in itself, yet part of nature (Isoya 1983).

Historically, one theory holds that sometime during the sixth and seventh centuries A.D., the Japanese garden began to form by imitating and modifying beautiful island scenes in the Seto Inland Sea, located between southwestern Honshu and Shikoku (Isoya 1983). A seascape was suggested by creating large ponds and islands, which symbolize the sea, in the midst of the mountains of Yamato State (now Nara Prefecture). Through the historical vicissitudes of Buddhism and Shintoism and during the peace and war time from the Heian (794-1191) to the Azuchi/Momoyama period (1574-1602), the garden was modified. Various entities were introduced, such as tea houses, gazebos, waterfalls, stepping stones, wooden or stone bridges, stone lanterns, raised hills, groups of trees, exotic plants, waterwheels, *kare-sansui* (landscape of barren mountains and dry riverbeds), among others (Kanto and Newson 1960; Kokusai Bunka Shinkokai 1962). These additions to the garden were mainly influenced by cultural traits of the ruling classes, including *samurai* warriors, at the time of modification.

Throughout Japan's history, Chinese mainland culture was absorbed via the Korean Peninsula, and vice versa. In fact, in 607 A.D., Ono-no-Imoko, the head of the first official embassy of Japan in the Sui capital of Lo-yang, the Honan Province, was sent to China to learn all about her civilization. Perhaps he learned about the Chinese garden at that time (Kuck 1968). Furthermore, there are firm grounds to believe that during the Tang, Song, and Ming Dynasties (618-1644), Chinese gardens had influenced the creation and modification of Japanese gardens (Fukuda 1971).

During the Edo period (1603-1867), the art of landscaping Japanese gardens had been perfected by a synthesis of preceding garden forms (Isoya 1983). The 4.3-hectare (approximately 11-acre) garden of the Katsura Rikyu in Kyoto, which became well known outside Japan through the writings of the German architect, Bruno Taut (1880-1938), belongs to this synthesis. Its main focus is the enjoyment of tea ceremonies, which was accomplished by building seven tea houses in the garden.

The design of the Japanese garden requires three basic effects: (1) to establish points of focus, (2) to create an optical illusion of expanded space, and (3) to provide a dynamic nature in a still scene. When creating or establishing these effects, four functional elements should be incorporated to fill the garden space: (1) pond(s) and stream(s) (the theme is *hunaasobi* or boating pleasure), (2) strolling paths (*shūyū*), (3) contemplation (*kanshō*), and (4) enjoyment or pleasure of a striking variety of scenery and a tea ceremony (*kaiyū*).

The designer may emphasize any one of the elements, but it is better to include everything, even with limited space. The Washington Park Arboretum's Japanese Garden is a perfected form of its kind, containing all the elements. One of the small, famous gardens is in the Nijo Castle (completed about 1610 A.D.) which occupies only 1,589 m^2 (about 0.4 acres) of land. There are much smaller, but excellent, gardens in private sectors in Japan. Thus, it is feasible to construct a Japanese garden in the back yard of any Pacific Northwest home.

Another principle is that there must be an odd number of similar objects, such as rocks or trained

trees placed in the garden. This tradition has been practiced in many instances in Japan. For example, there is a gala day celebrated for children 3, 5, and 7 years of age. This is primarily based on the Chinese myth that odd numbers bring good fortune, and that even numbers are an evil omen. However, this line of thought coincides with the fact that odd numbers of similar objects—three, five, or seven pine trees—actually do create an artistically balanced beauty in the garden.

Create the Japanese Home Garden

For practical exercise, first enclose the space of the desired location for the Japanese garden by putting in a fence made of bamboo sticks or wooden lattice, clay (containing hay or rice straws of about 7-cm long as a binder), stone, or plants. This provides physical separation from the perimeter. It would be much better if the scenery outside, such as mountains, lakes, and/or oceans could be incorporated into the garden. This approach is called *shakkei* (borrowed view). To establish points of focus, a pond, groups of rocks, waterfall(s), stone lantern(s), or bridge(s) should be placed in strategic locations.

Next, create a feeling of spaciousness or breadth and depth within the limited space. This effect is achieved by three-dimensional landscaping with rocks, water, and plants. Place sand or moss in the front portion of the pond which is edged by 3-5-man rocks (roughly, the size of rock is indicated by the number of men who must carry it). Natural, exposed rocks are preferred over blasted rock in order to evoke an old look. Locate small trimmed shrubs, e.g., azaleas and Japanese dwarf hollies (**Ilex crenata*), around it. Add an odd number of small (1-5 m tall) conifers (e.g., Japanese black pine, **Pinus thunbergii*) which must be trained to appear old. Plant a few large trees, trained close to the fence. Then, create a pathway with stepping stones around the pond leading to a group of trees which portrays a forest. This is one example to enhance the three-dimensional view.

Finally, the dynamic nature of the garden is easily achieved by movement of wind, water, and animals including red/golden colored carps and wild birds. A cascading waterfall and a small flowing stream that brings water to the pond also creates a dynamic atmosphere. The installation of a small waterwheel and a bamboo pipe from which water trickles is common practice to provide movement as well as comforting sounds. Pathways should lead from one vantage point to the next vantage point to provide dramatic changes of scenery.

Plants to Choose

Plants play the vital role in the Japanese garden. Viewers can enjoy not only cherry (**Prunus serrulata*) and apricot (**Prunus armeniaca* and **P. mume*) blossoms in the spring, but also seasonal changes of leaf color. Climatically, the Pacific Northwest is one of the best places, if not the best, to make a Japanese garden even better than its homeland. Diverse plant species can grow in the lowlands of the Northwest: the warm-winter climate ensures the survival of warm-temperate, or even some subtropical species, such as the hemp palm (**Trachycarpus fortunei*), podocarps (**Podocarpus macrophyllus* and *P. nagi),* and crape myrtle (**Lagerstroemia indica*); and the summer-cool climate allows the growth of alpine and subalpine plants, whereas it is impossible to grow alpine and subalpine plants in the summer-hot lowlands of Japan.

Popular plant species used in Japanese gardens

follow (all are in the Arboretum, unless noted) and include:

Gymnosperms, such as species of *Abies*, *Chamaecyparis*, *Cryptomeria*, *Ginkgo*, *Juniperus*, *Pinus*, *Podocarpus*, *Sciadopitys*, *Taxus*, *Thujopsis*, and *Tsuga*)

Broadleaf flowering and fruit trees and shrubs, such as *Acer palmatum*, *A. palmatum* var. *dissectum*, *Berberis thunbergii*, *Betula platyphylla*, *Camellia japonica*, *C. sasanqua*, *Cercidiphyllum magnificum*, *Chaenomeles lagenaria*, *Cornus kousa*, *Corylopsis spicata*, *Euonymus alata*, *Euptelea polyandra* (not in Arboretum), *Hamamelis japonia*, *Ilex crenata*, *Osmanthus fragans* (not in Arboretum), *O. heterophyllus*, *Phyllostachys* spp., *Prunus mume*, *P. serrulata*, *P. subhirtella*, *Quercus glauca*, *Q. myrsinifolia*, *Q. paucidentata* (probably syn. to. *Q. nubium*), *Q. phillyraeoides*, *Q. serrata*, *Rhododendron indicum*, *R. macrosepalum*, *R. mucronatum*, *R. obtusum*, *Zelkova serrata*, etc. Among them varieties of pine, cherry, apricot, maple, azalea, and dwarf holly are used most frequently.

In addition to the above plants, most of which are available in the nursery trade, the Pacific Northwest can introduce its endemic species to the Japanese garden. **Tsuga mertensiana*, **Pinus contorta* var. *contorta*, and **Acer circinatum* are excellent candidates. They are used as small-sized trees. The former two grow slowly, and the last species establishes its stature rapidly, even when planting seedlings; all of them are easily trained to appear ancient. **Pseudotsuga menziesii*, **Tsuga heterophylla*, and **Acer macrophyllum* can be used as the background trees; *Polystichum* and **Arctostaphylos uva-ursi* as the ground cover; and *Cryptogramma* as the rock-edge fern. There are many other ornamental plants locally available (Kruckeberg 1982) to be used in the Japanese garden.

We do not need to reproduce the Japanese garden as exactly the same as the one in its homeland. As the style of the Japanese garden has changed through time, why can't we? One can incorporate some ideas of Western gardens in the Japanese garden. For example, the traditional Japanese garden has limited numbers of flowering herbaceous plants. Many Japanese gardens, including the Arboretum's, use small clusters of plants such as *Iris kaempferi* and *Primula japonica*, to enhance, but not distract from, other scenery. An addition of some herbaceous flowers in a form of the rock garden or alpine meadow furnishes one of the focal points in the garden. The most important philosophy and exercise to make a good Japanese garden is to carefully study many impressive natural scenes, and express yourself in an aesthetic sensibility by composing them into one whole universe in a private or public space.

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Dr. Matsuo Tsukada is a professor of botany (studies of vegetation history in the northern Circum-Pacific region since the last ice age) and director of the Laboratory of Quaternary Ecology, Quaternary Research Center, University of Washington. Dr. Tsukada is a new member of the editorial board of the *Washington Park Arboretum Bulletin*.

Brian O. Mulligan

Mr. Iida (r.) on dedication day of the Arboretum's Japanese Garden, June 5, 1960. Mr. Iida "could not imagine" how a large-scale form shin-style Japanese garden could be built outside of Japan where Japanese stones, trees, and plants would not be available to use and only non-Japanese and foreign-born Japanese gardeners could be on the construction crew.

Jūki Iida on Building the Japanese Garden

Introduction by Kenneth Sorrells

Jūki Iida designed the Washington Park Arboretum's Japanese Garden. He was already 70 years old when he came to the Garden site. He supervised every aspect of the preparations and showed the crane operators just where those big rocks should be set. Iida wasn't accustomed to this type of muddy adventure, for this was his first project with Japanese Americans as his workmen. He admitted he didn't expect them to be as good as they turned out to be. Later he admitted it was a "learning experience" for him.

Mr. Iida's quotations are excerpted from his 1974 article in *Niwa* (*Gardens*), a professional gardener's journal (translated by Glenn T. Webb).

Whitie Marten, courtesy CUH

Brian O. Mulligan

Building a bridge over the Japanese Garden pond. Right, in the background is the finished bridge. The Yukimi-dora (snow lantern), from south end of garden where "rivers" join.

Courtesy CUH

Moving stones from base of waterfall, two months before opening. Wrote Mr. Iida, "My first concern was with the garden's rocks and stones. I didn't like the ones I had seen in Seattle gardens. They were all too small and pretty." He finally found some on the banks of the Snoqualmie River. "When I heard the sound of falling rock above us [I] recognized the sound to be that of granite." He and William Yoroz climbed up the Bandera Mountain and found great boulders similar to the famous garden rocks in Japan from Mt. Tsukuba of Ojima, "only better."

Joy Spurr

The finished waterfall.

Courtesy CUH

Quercus myrsinifolia *(left),* Q. gilva *(center), and* Q.nubium *(right).*

Some Favorite Trees in the Washington Park Arboretum's Japanese Garden

by Arthur Lee Jacobson

Certain special garden trees draw my admiring attention, stir my blood, and quicken my energy. Even while approaching the Garden, visitors can see the soft blue spire of a Japanese subalpine fir inside the gate. *Abies veitchii* is a tall, slender tree, silvery-gray barked, its dense whorls of short branches decked out with needles that are dark green on top and bright whitish underneath. The crushed needles smell wonderfully resinous. Though far from its homeland mountains of Japan, this specimen thrives bravely and is far more attractive than many of its Seattle peers.

Further northeast, along the path and directly east of a ginkgo tree, stands an altogether different kind of conifer from the East Coast. Right next to the brown fence that shields us from the roaring blight of the road is an aged, lofty white pine (*Pinus strobus*), one of the survivors of the original Olmsted Brothers 1906 boulevard project. Its craggy, weather-beaten appearance suggests a long-standing, tough battle for existence. But for many years it was just another white pine. Then the violent 1981 Thanksgiving Day storm hurled to the earth a nearby native cottonwood of mammoth size (its trunk 4.5′ thick). The giant tree totally flattened the garden fence, snapped apart an Olmsted-planted English oak 15″ in diameter, completely shattered a Douglas-fir, mashed miscellaneous shrubs, and shaved from the white pine three-fourths of its branches!

A third coniferous species of neither beauty nor grand size is interesting because it is rare here and curious. Two little black spruces (*Picea mariana*) stand not far from a silver maple and ginkgo southeast of the pond. Although there is an extensive spruce collection, black spruce is not found elsewhere in the Arboretum. Trees formerly labeled as such recently were discovered to be red spruces (*P.*

rubens). *Picea mariana* spans Canada from the Alaska Pacific coast across to Newfoundland. Some of its dwarf and bluish garden varieties are perfect landscape trees. It is amusing to see two of these tiny Canadian spruces in the Japanese Garden.

Most appropriate, however, are native Japanese trees. The garden has dozens, including conifers, deciduous hardwoods (e.g., maples and cherries), and broad-leaved evergreens (e.g., hollies and some oaks). Among the most conspicuous is a beautiful bamboo-leaf oak or *tsukubane-gashi* (*Quercus myrsinifolia*), about which Director Emeritus Brian Mulligan wrote in the summer 1983 *Arboretum Bulletin*. The tea garden examples are superbly healthy and handsome year-round. They are 30-years old, although they have lived in the northwest corner of the garden only since 1966. With its nodding, slender evergreen foliage, the bamboo-leaf oak is used too rarely, considering its merits.

Nearby are other interesting evergreen oaks, *Quercus gilva* (*ichi'i-gashi*) and *Q. nubium*, as well as the wheel tree, (*Trochodendron aralioides*), another east Asian broadleaf evergreen. *Quercus gilva* is a sturdy, handsome tree, although the Arboretum's other two specimens are nondescript shrubs. This emphasizes that *multiple* plantings of trees help us to compare performance in various locations.

Maples in November's fiery fall color are not to be missed, nor are cherries heavily laden with April bloom. But a stranger, less generally appreciated color change is that evinced by the plume form of the Sugi or Japanese cedar (*Cryptomeria japonica* f. *elegans*). By the west fence of the garden near the tea house are two of Seattle's tallest specimens. The summer color is a subdued gray green, changing dramatically in winter to purplish brown, which really looks dead to some people. Then, in spring, the new growth puffs out softly, looking very enchanting. 'Yawara Sugi' (soft *cryptomeria*) is what the Japanese call this tree.

Many trees other than the ones just noted await our pleasure in the Japanese Garden, which is well stocked with intriguing diversity. Behind every tree is a story. Every story we learn enriches our lives.

Arthur Lee Jacobson wrote *Trees of Seattle*, published in 1989 by Sasquatch Books.

See Tim Hohn's article (following) for how to cultivate *Quercus myrsinifolia* and *Q. nubium*.

Two Quiescent *Quercus*

by Timothy Hohn

Two Asian species of evergreen oak are suitable for the home garden.

Oaks are an important part of our native flora. They also occupy an important place in our landscape flora, with only a few species holding sway over the vast numbers of other suitable oak trees.

It is not uncommon to find deciduous oaks native to eastern North America, red oak (*Quercus rubra*) or pin oak (*Q. palustris)*, growing in parks and beheaded under power lines throughout the United States. Add to the landscape possibilities the vast number of Asian oak species and one quickly realizes that we have only scratched the surface of a very large acorn.

The native oaks of Japan, Korea, and China are highly revered and depended upon by the peoples of those countries. As in this country, oaks are sought after for building materials and fuel but receive even greater respect as landscape plants. They are a common component of gardens where they are often sheared for hedges and backdrops, particularly the evergreen species. So it is not surprising to see two simply spectacular small evergreen oaks in the Washington Park Arboretum's Japanese Garden: *Quercus myrsinifolia* and *Q. nubium*.

Japanese gardeners have cultivated evergreen oaks in the landscape for centuries and magnificent, ancient specimens can be seen in parks and on temple grounds. During the last few centuries, many selections of evergreen oaks with crisped, laciniate, and variegated foliage have been made. Unfortunately, few, if any, of these selections have been imported to the United States. To our greater shame,

Glossary (after Lawrence)

Coriacious is a leathery texture.

Entire margin is an unbroken edge.

Laciniate indicates a leaf edge slashed into narrow, pointed lobes.

Lanceolate means "lance shaped," much longer than broad.

Ovate is egg shaped, fat end toward the petiole.

Brian O. Mulligan

Quercus myrsinifolia, *near path leading north from Azumaya (shelter).*

Asian evergreen oaks, some of which are quite hardy, are virtually unknown in American horticulture. The two Arboretum accessions in the Japanese Garden are particularly worthy of our attention.

Quercus myrsinifolia and *Q. nubium* are well sited in the northwest corner of the Japanese Garden. Both of these trees have developed into tidy, round-headed specimens under the astute care of the garden staff. Neither becomes the massive tree we ordinarily associate with oaks and, therefore, they are quite well suited to urban sites and small residential properties. Their small, but stately, stature; handsome evergreen foliage; and tawny, golden new growth make them very desirable landscape specimens. As a bonus, there was nary a discarded leaf after 1989's terrible cold spell, although there was a bit of leaf burn.

Quercus myrsinifolia is found in Japan, Korea, and the southeastern provinces of China. Its leaves are somewhat more refined than those of other evergreen oaks, being less coriacious and having a tapering tip studded with small teeth near the apex, for which it is greatly prized. In the wild, it may reach 60 feet, but it is much more reserved in gardens and would be considered large at 30 feet. This species is reported as being one of the hardiest of all the evergreen oaks and its tolerance of cold over the last 24 years in the Japanese Garden is a testimonial. Several selections of this species exist in Japan with white and yellow variegation and various types of crisped foliage.

Quercus nubium is a bit of an enigma. There seems to be some debate over its correct name. We actually received seeds of this tree, which were wild collected in southern Japan, from the Missouri Botanical Garden in 1953, as *Q. paucidentata*

(*tsukubane-gashi*). The resulting tree then was planted in the Japanese garden in 1960, the year that the garden was completed. Since then, the tree has been favorably compared with the description for *Q. sessilifolia* from Ohwi's (1984) *Flora of Japan*; this species was called *Q. paucidentata* (*tsukubane-gashi*) in Ohwi's (1956) original *Flora of Japan*, and Makino's (1984) *New Illustrated Flora*. Ah, but there is another twist. The only definitive monograph of the genus by M. Camus (1936) indicates that *Q. sessilifolia* is a synonym for *Q. nubium*. The trouble is that what other scant mention there is of *Q. nubium* in the literature indicates that it is found only in China. For now, this situation remains somewhat confused, although we have adopted the name from Camus and presume this means that the range of *Quercus nubium* also includes Japan.

All the taxonomic mastication aside, this is a beautiful tree of exquisite form and foliage. The leaves are very thick and lanceolate/ovate in shape with an entire margin and a dark, nearly blue-green color. The spreading, slender outline of the branches belies an elegance somewhat out of character for an oak. At 20′ tall and as much wide, the tree in the Japanese Garden is nearly full size.

Both of these special, yet uncharacteristic, oaks would make attractive shade trees for small properties. They also should be considered in the Puget Sound Basin as potential street trees for narrow tree lawns and low clearances. They should thrive in well-drained soils if planted in full sun. Supplemental irrigation in summer is preferred, although not required once they are established. This is in contrast to California evergreen or live oaks, which should *not* be watered.

Quercus myrsinifolia has been offered for sale at select nurseries in the Seattle area. The Pat Calvert Greenhouse of The Arboretum Foundation accepts requests through the mail to propagate limited numbers of plants from the Arboretum collection for sale to individuals.

Timothy Hohn is the curator of living collections, Center for Urban Horticulture/Washington Park Arboretum.

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Taking Photos in the Japanese Garden

Photos and text by Joy Spurr

Photography is a way of preserving what we see in the Japanese Garden, capturing moments of excitement and beauty. It is an opportunity to be creative and share unique scenes on film with friends.

Some people aim to photograph plants with as much authenticity as possible. Others like to create an artificial mood or idea. Your style of photography conveys what the subjects mean to you and how you desire to interpret the scenes.

During its peak of bloom, the extensive planting of evergreen azalea, *Rhododendron kaempferi* 'Arnoldianum' is probably the most photographed attraction in the Garden. The plants are on the harbor side of the lake where their brilliant red flowers reflect dancing colors in the water.

Wisteria floribunda 'Rosea', trained on a framework of cedar and bamboo, is a work of art. From across the lake it can be photographed from many angles by using an 80-200 mm zoom lens. Watch for its bloom in late May. Between the Tea House and the lake, there is a spread of Japanese iris, *Iris kaempferi*. Soft shades of blue, purple, and white flowers challenge your imagination to create unique lakeshore scenes.

There is a bit of wildlife in the Garden. Golden carp swim in the lake. Several turtles sun themselves on the island. During most years, a family of Mallard ducks takes up residence, always willing models for lake scenes.

Fall is the perfect season to use back-lighting techniques and capture exquisite pictures of yellow to orange to red leaves of deciduous trees and shrubs. Colored fruits, seed pods, conifer cones, and occasionally a cluster of mushrooms, offer more photographic opportunities. Try time exposures of the waterfall as it splashes on the rocks at its base. Choose a slow speed of $\frac{1}{15}$ second or less to make the waterfall come alive.

Plant photography is best accomplished on a light, overcast day. Shadows are softened, shiny leaves are less reflective, and the sharp contrast between white flowers and dark green leaves is reduced. In a scenic shot, gray skies do no favors for a picture. Leave out all, or as much sky as possible, unless you have the perfect blue sky with fluffy white clouds.

Todo-gata lantern near Emperor's Gate.

The 35 mm cameras are a good choice for plant and garden photography because they incorporate features that give a photographer great freedom and ease of experimentation. Know how to use your equipment and keep the instruction manual in your camera bag for quick reference.

A 55 mm macro lens handles both the scenics and close-ups. The versatile 80-200 mm zoom lens permits you to experiment with patterns, angles, and distances. If you don't mind carrying a little extra weight, invest in a 105 mm macro lens. It gives you extra working distance on close-ups where plants are too far off the path to work with the 55 mm. And if a few butterflies and bees are feasting on a flower's nectar, the 105 mm permits you to approach the creatures within their allowable limits and capture them on film before they flit off to the next group of flowers.

Use a sturdy tripod with extendable legs. If it has a reversible center post which permits using the camera down to ground level for close-up photography, so much the better. Otherwise, include a

small table-top style tripod in the camera bag.

When shooting close-ups of flowers or fruits, I use a small piece of white cardboard to reflect light into shadow areas and reduce sharp contrast. Although I prefer natural light on the subject, a windy day makes a flash unit desirable because its speed will stop all action. A small aperture, such as f11 or f16, gives you a great depth of focus and gets everything in the picture sharp. Remember to work with the depth of field capability of your camera lens to create points of visual interest while reducing the importance of surrounding material.

Films from different manufacturers differ in grain and color rendition. You may wish to experiment with various films and then decide which film is most pleasing to your eyes. Keep in mind that color shifts on films during long-time exposures. Once you choose a particular brand of film, I recommend staying with it. Your slide program shows the professional touch when all slides are consistent in color and grain.

The Garden is a good place to experiment with double exposures, filters, wide-angle or telephoto lenses, and any other accessories that challenge your creativity. The angle and brilliance of light changes throughout the day. I like to be in the Garden in the morning, before breezes swizzle the water, to photograph reflections of color and pattern in the lake. A bright, sunny day at high noon is the least desirable time to photograph, but there are always shady areas there that offer good subjects.

There are no shortcuts to good photos. Fine images require careful preparation. Take time to consider all details that affect the final exposure: quality of light, direction of light, patterns, lines, symbolism, and color tones. Take your camera and

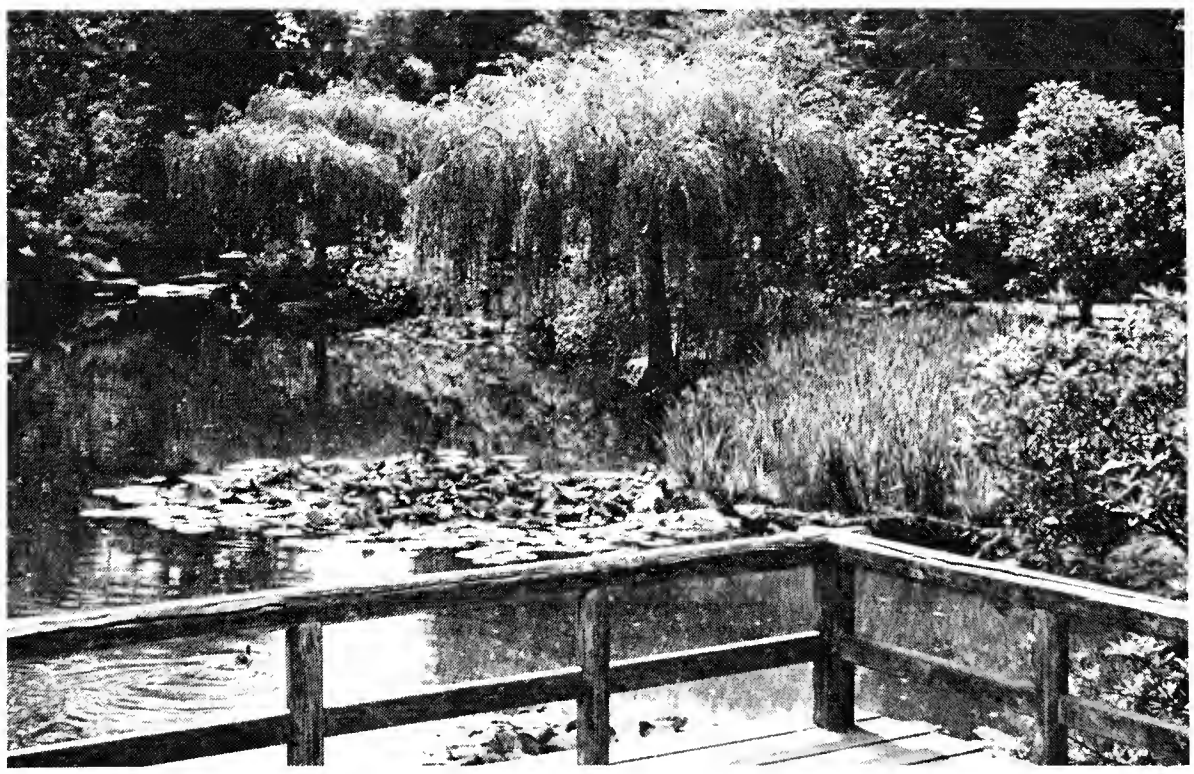
Minoru Takahashi, gardener for the Japanese Garden in the 1970s.

spend a day in the Japanese Garden, walking slowly, looking and seeing its beauty. All around you are plants waiting to be discovered, waiting to present a new visual perspective to your camera lens. You will be rewarded with surprising and pleasing photos.

Joy Spurr has been a nature photographer/writer for 30 years and a member of The Arboretum Foundation for almost 35 years. The work she does for books and various publications takes her around the world.

The Arboretum Foundation has two Japanese Garden slide shows prepared by Joy Spurr. Reserve them at the Foundation office.

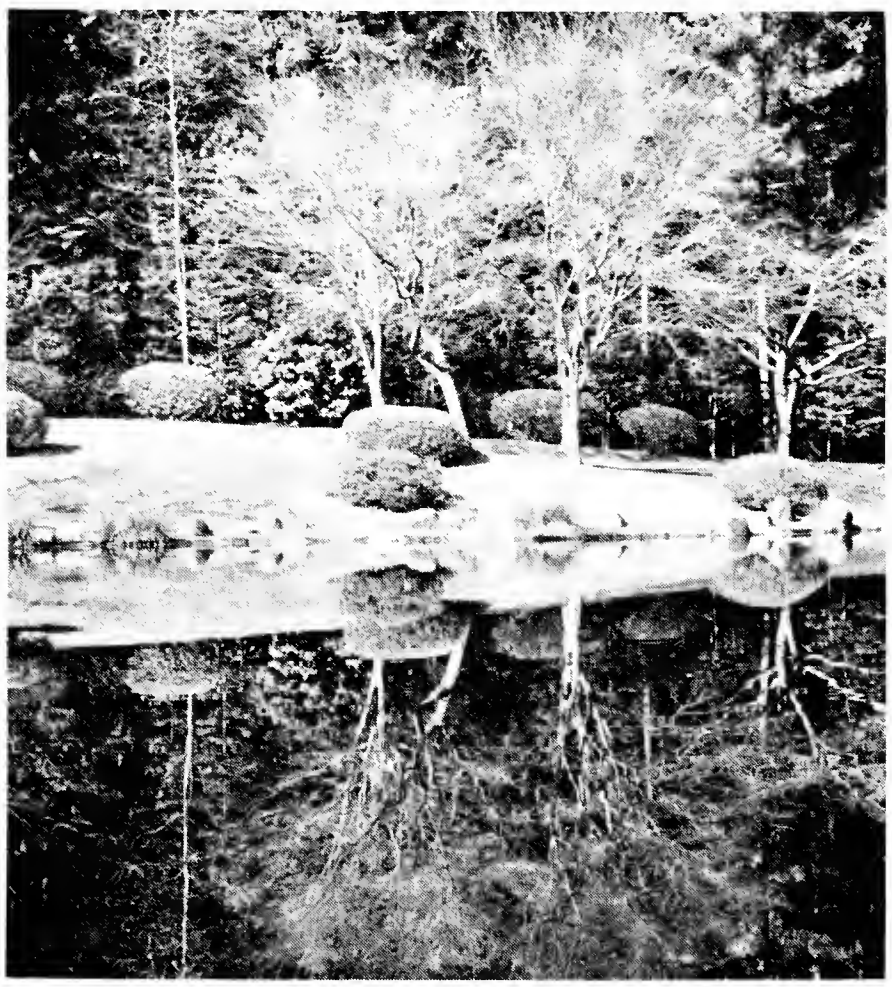
Japanese Garden pond from the moon-viewing platform.



The Northwest Garden Explorer: The Nitobe Memorial Garden

by Ulrike Hilborn

Ulrike Hilborn



Rhododendron kaempferi *(azaleas), at edge of Nitobe pond.*

Nine years ago, on a warm and darkening Sunday afternoon, my three-year-old son and I decided to go into the Japanese garden in Vancouver and discovered to our pleasure that there was no one else there. We walked once around the lake and then sat down on its edge to watch the carp glide quietly by. The stillness was complete and we whispered so as not to break the peace. A breeze rippled the garden's perfect reflection in the lake. An elderly Japanese gardener walked past the pines on the other side and disappeared without a sound. We sat there for quite some time, marvelling at the softness of the moss and the perfect roundness of the azaleas (*Rhododendron kaempferi*).

The shadows lengthened and we began to shiver. It was time to go. But the garden had been locked and we found ourselves imprisoned in green serenity.

We searched for a hole in the fence and found none. I hoisted my son to the top of the bamboo palisade section near the gate house, scrambled up myself, and we jumped and collapsed in a heap of giggles on the gravel outside, to the great surprise of a lone student out for a stroll.

I have loved Nitobe Memorial Garden on the campus of the University of British Columbia (UBC) for many years. I go there not to see dramatic arrangements, but to be still in the face of simplicity and unity of design expressed in a monochromatic garden of mostly native plants with seasonal highlights of cherry blossoms, iris, and fall color. There is no ''best'' time of year to see it; it is always perfect and no matter when you visit, the garden will work its magic on you.

The garden was created as a memorial to Dr. Inazo Nitobe (1862-1933), who had come to Canada to promote a better understanding between Canada and Japan, and died unexpectedly in the pursuit of his goal. He was married to an American Quaker and was a Quaker himself. Dr. Nitobe yearned and worked for a peaceful world and prevention of war.

Norman MacKenzie, who looms large in the history of Vancouver and the University of British Columbia, had befriended Dr. Nitobe in Geneva in the 1920s. When MacKenzie came to UBC he discovered that an early memorial to Dr. Nitobe had been vandalized during the war. During MacKenzie's presidency of UBC it was decided, in conjunction with the Japanese community of Vancouver and the government of Japan, to build a permanent memorial to Dr. Nitobe. The Japanese government selected Professor Kannosuke Mori from Chiba University to design the garden and sent Japanese workmen to lay it out. Mori came in 1959 and stayed until after the opening in June 1960 (the same year the Washington Park Arboretum's Japanese Garden opened).

Only recently have I begun to appreciate Nitobe's unique place in the proliferation of Japanese Gardens outside Japan. This understanding came with seeing other Japanese gardens. In Hobart, Tasmania, is a particularly ghastly example, which has an oversupply of cute buildings and concessions to the English taste of clumps of perennials. Nitobe is, by all accounts, one of the few authentic Japanese gardens and, in keeping with its location on a university campus, was designed as an ''academic'' garden for teaching and learning.

The Nitobe Garden is a walking garden, a progression that leads from its entrance to the right toward a waterfall, which is the beginning—this may be the beginning of a day or the birth of a new life. It is up to you how you will see it. Then walk around the central pond which will take you through this whole that you are contemplating,

from beginning to end, from birth to the glory of mid-life to a pensive old age in preparation for death, with stops along the way: benches, bridges, a little waiting house for the tea ceremony, where you can rest and look backward or forward in your day or your life.

We are greatly indebted to three men for this marvel: Norman MacKenzie, who led UBC with much vision and foresight; Professor Mori for his inspired design, and Professor John W. Neill, who was then in charge of landscaping at UBC and protected Mori from pressures to create a "Canadian" Japanese garden, much more colorful and flamboyant than the final, Japanese, product. Mori's uncompromising design is unique to this day because it makes no concessions to Western taste. It is an emotional statement of harmony and peace between humans and nature.

Mori selected rocks on Britannia Beach and placed each one personally. His stone arrangement in the Tea Garden is considered the finest outside of Japan. Sadly, the Tea Garden is rarely accessible to the public, but this is in keeping with Nitobe being an academic garden, meant to be contemplated and studied. The purpose of the Tea Garden is to have students learn the art of the Tea Ceremony. If you are lucky and happen to be there when a tea ceremony is in progress, it is permissible to enter the Tea Garden and watch quietly.

The garden is surrounded by native forest and the design incorporates many native plants. When questioned on the plantings, two of my guides apologetically informed me that "There really isn't much; it's mostly natives." Yes, but how wonderfully they are used. My favorite spot is a grove of hemlock near the Tea Garden, planted with tall and leggy huckleberries (*Vaccinium parvifolium*) that grow out of moss and are pruned to airy perfection. On a sunny day, the dappled greenness of this little grove makes me stop in wonder again, fifteen years after I first met it.

Guided tours are available through the Asian Center, but they tend to be long on zodiac, numbers, and myths, and devoid of any information whatsoever on the plantings.

Tours with a more horticultural slant should be arranged for Tuesdays or Thursdays through Edith Clay (604) 731-8982. There is a small admission charge except from October 9 through March 15, when it is free. Make sure you buy the summer 1970 copy of *Davidsonia*, published by the botanical garden on the tenth anniversary of Nitobe Garden. It is full of historical and horticultural information and available during the summer months at the gatehouse. Iris fanciers may want to schedule their visits during the second and third weeks of June to see the 13 varieties of *Iris kaempferi* Sieb., brought from the Meiji Shrine in Tokyo.

Ulrike Hilborn is a volunteer at the Washington Park Arboretum.

Contemplations of Japanese Influence on the Bloedel Reserve

by Richard Haag

Four types of gardens on the 150-acre Bloedel Reserve have a Japanese influence.

Most visitors who tour the Bloedel Reserve will be aware of the curious juxtaposition of the "Japanese" gardens and the "English" picturesque landscape—all played out before a tableau of the brooding rain forest. I believe much of the extraordinary value of the tour lies in the unselfconscious way the landscape experience is centered as a confluence of these influences. The very concept of centering (as opposed to dominating) is a seminal Buddhist precept. So, let us consider the Asian side of the equation.

Consider the natural forces of the site: the earth history; the land form; the water dynamics; the climate and, therefore, the flora; the quality of the light and, therefore, the muted colors. These factors all combine into a natural ethos tilted more to Japan than to England.

Consider the cultural forces guiding the Reserve: First and foremost there is Prentice Bloedel, a well-centered man of great sensitivity and vision. During a period of more than thirty years of residency, this man made countless forays into the woods. He wrote:

> Out of these experiences comes an unexpected insight. Respect for trees and plants replaces indifference; one feels the existence of a divine order. Man is not set apart from the rest of nature—he is just a member of that incredibly diverse population of the universe, a member that nature can do without, but who cannot do without nature (Bloedel 1980).

Mr. Bloedel meditated with the muses and knows the genius loci.

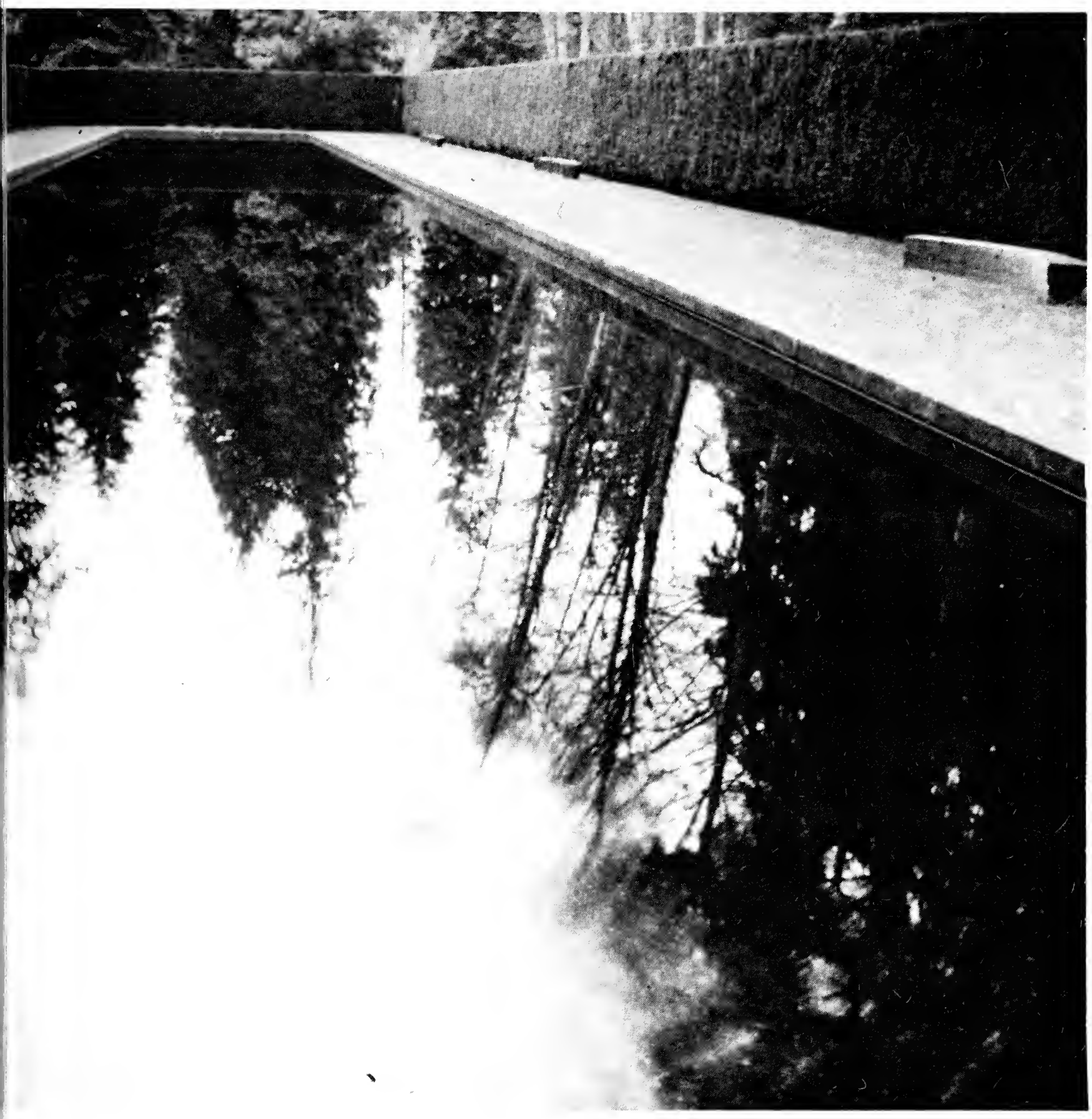
In summary, considering the site and the man, it is no small wonder that the "Japanese" imprint is so pervasive. It could not have been otherwise.

It is obvious to the visitor that traditional Japanese influence was the motivating force for the hill garden enclosing the upper pool just below the guest house. These gardens are mainly the work of the late Fujitaro Kubota with modifications by Richard Yamasaki. This work is a composition of implied mountains, stone grouping, dry streams and pools, as well as moving water, cascades, falls, pools, artifacts, stepping stones and paths, with view-framing trees hard pruned in the classical style. The total effect equals our understanding of what Japanese gardens are all about.

Reflection garden,
Bloedel Reserve of Bainbridge Island

But let us go further now, again under Mr. Bloedel's direction, to look at the sequence of four gardens. In 1977, Prentice Bloedel expanded on the "Statement of Nature and Purpose" and included notes for the guidance of consultants. He said in part that the reserve:

> . . . would emphasize man's role as caretaker and trustee. In this respect it would have



Richard Haag

much in common with gardens of the Orient. The cultures of the West and East differ profoundly and it is to be expected that the common philosophy would find differing expressions in the two hemispheres. It is to find an expression of this philosophical dimension, indigenous and appropriate to this country, that our search is directed. In other words, we would like to capture the essence of the Japanese garden—the qualities of naturalness, subtlety, reverence, tranquility—and construct a Western expression of it.

> . . . An emotional dimension might be combined with the philosophical dimension. If design could capture the magic and mystery of certain woodland compositions, it would enhance the whole and would help to "break the connection with the outside world," [to quote Dr. George Avery (*Avant Gardener* 1976)] condition the mind, stir feeling akin to those of our less sophisticated forebears.

I believe the Sequence of Gardens (shown on the next page) followed Mr. Bloedel's guidance and does go beyond the Japanese influence. Taken together, these gardens represent a synthesis of humankind's immutable bond with nature, a bond that transcends time, language, and culture. Experienced together, these spaces arouse innate, but latent, emotions from our collective subconsciousness.

The experience is heightened by walking toward the sun, and from the smallest space to the largest, from simple to complex, from the symbolic to the symphonic.

The Garden of Planes

Here you come upon a pure rectangle of two balanced, but unequal, pyramids—one larger and inverted, the smaller being positive. The pyramids rose and fell from a horizontal plane of checked

squares of stone and moss. As originally envisioned, the moss would have escaped and covered all. The pure pyramids are composed of seven planes of four differing sizes, but all with an identical angle of repose. An illusionary fact is that only five or three planes are visible from any vantage point. Did this enigmatic composition symbolize the first pre-humanoid landscape act of digging and heaping? And did its minimalism pay homage to Jay Appleton's theory of prospect and refuge, in which "the ability to see without being seen is a landscape condition favorable to biological survival and is therefore a source of pleasure"? Are these the quintessential, irreducible primordial landscape experiences?

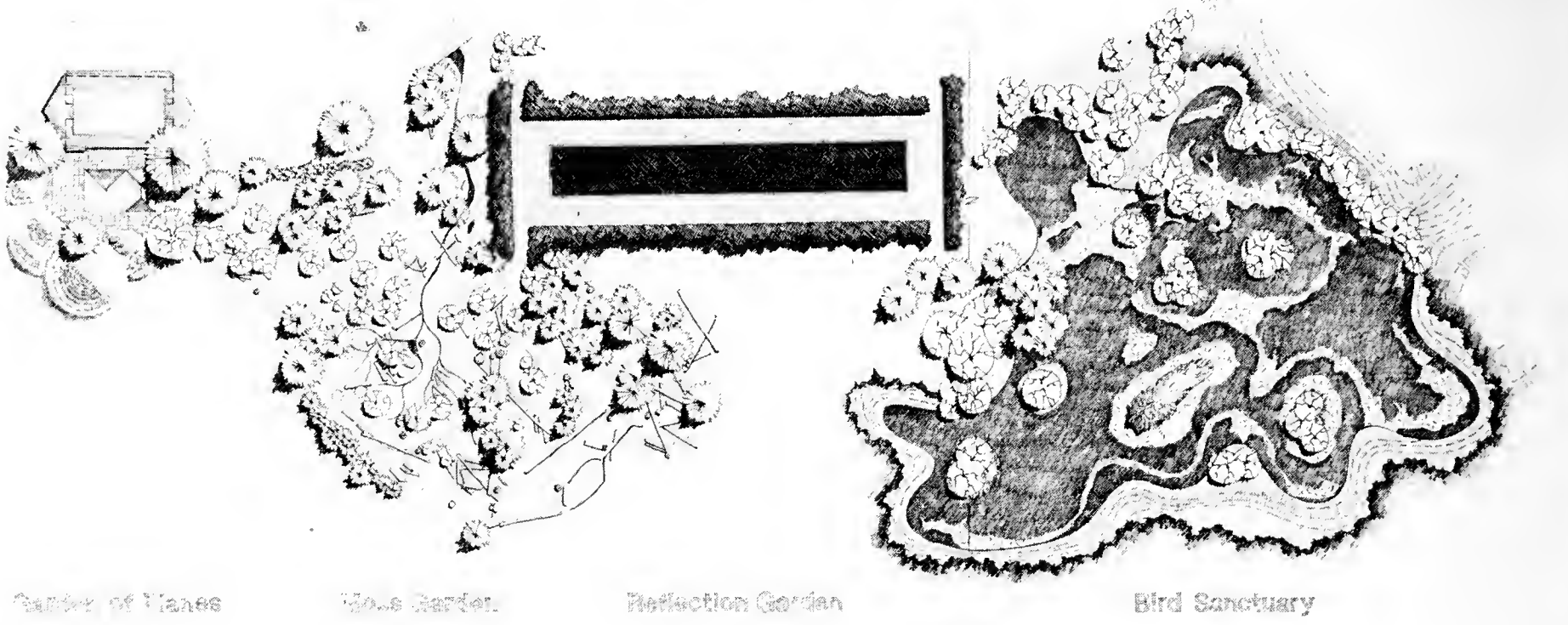
In any event, these "philosophical dimensions" were overlooked by those assuming Mr. Bloedel's stewardship and this garden was leveled in favor of a pitiful parody of the world's foremost sand and stone (and walled) Zen Buddhist meditation garden at Ryoanji.

The Moss Garden Anteroom

Now enter an interior woodland space, well secluded from the Garden of Planes. A deep place of restrained randomness, selectively carved from the chaos of a tangled bog. Mammoth stumps, the 100-year-old ghosts of 700-year-old trees, support new growth and imperially preside over the fallen logs and ephemeral lesions of unborn streams. Yet, strangely, it is the moss—the lowly moss—that dominates this diorama of a landscape that had evolved epochs before any of our warm-blooded forebears entered the scene. The moss hosts the fungi. A verdurous light lifts the heavy aroma of plant death and decay. Breathe deeply, allow the swamp smells to settle into the reptilian recesses of your mind. But to avoid the narcosis of the deep, walk on toward the sun.

The Reflection Pond

This garden experience is centered on the reflection pool of dark groundwater centered in the woods by Mr. Bloedel. Turn through the dark tunnel, toward the open light, cross the threshold of this simple open room, of space ordered by a strict geometry created by three rectangles, each subtended by the other. You may feel that this space recalls and reflects our rich heritage of Western garden-making, of commanding nature, even of clear-cutting. But I believe the feelings that well up into our consciousness are more deep seated than any mythology. We sense the celebration of the cosmos. It seems an empty space until your presence releases your emotional spirit to fill this chamber. Similarly, the pool bonds the sky to the groundwater, and the surrounding forest—though kept out—is present in



A SERIES OF GARDENS · THE BLOEDEL RESERVE
RICHARD HAAG · LANDSCAPE ARCHITECT · 1985

perspective and reflection. It is a symbolic space with an incredible balance between the celestial and the earthly, where the atmosphere, the hydrosphere, the lithosphere, and the biosphere all come together (with a little human intervention).

The Bird Sanctuary

Next, a short walk through the forest gives us time to reflect on the three successive encounters. Saving the best for last, we climb up to our outpost, a sequestered observatory, a bird blind hidden in tall grasses, on the point of a peninsula in the bird pond. We have come to this secure redoubt to witness the celebration of the life tides on this planet, the interdependence on the interchange of energies of sun, wind, water, earth, plant, animal, bird, fish, insect. So here we are at the legendary water hole, observing nature, innocence restored, paradise regained.

In summary, these four separate landscapes combine to "pay homage to man's timeless and immutable bond with nature. . . ." These words and pictures are but a poor substitute for the experience of quietly moving through the sequence of spaces, alone or with someone you love, slowly submerging your senses and emotions. . . to become selfless to the subliminal nuances, to allow the very essences of the gardens to cross the threshold of your collective unconsciousness (Haag, in Frey 1986).

Richard Haag, FASLA (Fellow, American Society of Landscape Architects), the principal of Richard Haag Associates, has designed over 300 projects over twenty-five years. Most notable are the Bloedel Reserve, as well as Gas Works Park, Seattle Center, and the U.S. Embassy in Lisbon, Portugal. Mr. Haag was a Fulbright Scholar to Kyoto University. He won the American Society of Landscape Architects President's Award of Design Excellence in 1981 for Gas Works Park and in 1986 for the series of gardens in the Bloedel Reserve. He is the only person to have been twice so awarded.

Richard Haag

Moss Garden anteroom
Native alder (foreground) and cedar stumps.

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Flowering Cherries on Azalea Way

by Brian O. Mulligan

The cherry trees in the Washington Park Arboretum's Japanese Garden are mostly 'Kwanzan'. Many other types of cherry are found throughout the Arboretum, especially along Azalea Way and in Rhododendron Glen.

Under the 1936 Olmsted plan for the Arboretum, Azalea Way was designed to wind through its core from north to south and be planted with flowering cherries, eastern dogwoods (*Cornus florida*), and azaleas. It was an admirable scheme for spring and early summer blooms, and some fall leaf coloring.

The 'Sato-zakura': Cultivated Cherries

Both Japanese and English authorities use the name 'Sato-zakura' for the cultivated flowering cherries of garden origin. 'Sato-zakura' means a cherry planted at dwelling sites or villages. The scientific name of 'Sato-zakura' includes *Prunus serrulata*, *P. lannesiana* var. *lannesiana*, and *P. donarium*. From our existing records it would appear that the first young cultivated cherry trees were acquired from the Portland Wholesale Nursery Company, Portland, Oregon, in December 1939; the funds were provided by the Seattle Garden Club which also had been financially responsible for the general plan drawn up by the Olmsted Brothers for the whole Arboretum. These trees included *Prunus serrulata* 'Amanogawa', 'Kwanzan' (= 'Sekiyama', according to USDA; the two Chinese characters *Kwan-zan* are also pronounced as *Seki-yama* in Japanese), *P.* x *sieboldii*, 'Yoshino' (*P.* x *yedoensis*), with several forms of the early-flowering spring cherry, *P. subhirtella*. In all there were 150 plants.

The first young cultivars were followed in January 1940 by 95 trees of six kinds from the Doty and Doerner Nursery in Portland, Oregon. Amongst those were *Prunus serrulata* 'Horinji', 'Shirotae', and 'Shirofugen'. In the same month, 19 other young trees arrived from the W.B. Clarke Nursery in San Jose, California; these included *P. serrulata* 'Senriko' and 'Shogetsu', and *P. subhirtella* 'Stellata'. Later acquisitions were in November 1940, including 26 seedling trees of *Prunus sargentii*

Brian O. Mulligan

Prunus serrulata *'Kiku-shidare' (weeping), east side of Azalea Way.*

Glossary

Pedicel—a flower stalk

Umbel—flowers that arise from the same point

from the Princeton Nursery in New Jersey, some of which have proved to be hybrids and not the true Japanese species. In December 1941, 58 plants of *P. serrulata* 'Fugenzo' arrived from the W.B. Clarke Nursery, San Jose.

In the winter 1945 issue of the *Arboretum Bulletin*, Paul D. Brown, then superintendent of the Arboretum, wrote an article entitled "Azalea Way." We can learn that most, if not all, of those trees received from December 1939 to December 1941 were planted in 1940 or 1941 in sites that had been carefully prepared for them. The anticipated number was 700 trees of 18 kinds, but only about half of that number was received by December 1941.

A considerable amount of planting was done and recorded in Arboretum file cards in April 1946, following the end of World War II. Among the cherries were *Prunus serrulata* clones 'Fugenzo', 'Horinji', 'Kwanzan', and 'Shirotae'. Also included were three forms of *P. subhirtella*—the type, 'Autumnalis' and 'Rosea', as well as *P. sargentii* and its hybrids. Frequently from 1950 to 1970 more were added, either to fill gaps in the plantings or to replace any which had died. These were obtained from Seattle nurseries.

In February 1958, Mrs. Moritz Milburn of Seattle gave 16 trees of three different kinds of Japanese cherries to fill some of the vacant places along Azalea Way. These included 'Shogetsu' (11 plants), 'Shirotae' (three), and 'Shirofugen' (two). Living representatives of each are still with us.

Another generous donor was Mrs. Rudolph Henny of Brooks, Oregon. In February 1966, Mrs. Henny presented us with 17 trees of Japanese cherries that had been propagated by her husband before he died. Amongst these were 'Asagi', 'Ojochin', 'Sumizome', and 'Pink Perfection'—the last-named of recent English origin. They were planted near one another on the east side of Azalea Way at the foot of Rhododendron Glen, just east of the pool; they are still there today.

One clone that has only been briefly mentioned is *P.* x *sieboldii*, also known as 'Takasago'. This is a natural hybrid of Japanese origin which has an upright growth habit. Its branches are short and stiff; the flowers double, pink, and bunched closely together. Additional plants of 'Takasago' were obtained from a Seattle nursery in 1947 and placed on the north side of Rhododendron Glen; one was found in Mrs. Henny's collection under another name. The beautiful 'Tai-haku', with very large single white flowers, first came from a nursery in Ohio in 1959; we also acquired it in 1960 from a Tacoma, Washington, nursery, and another from Seattle in 1965. The older plants form a group of three about half-way down Azalea Way and the others are at the south end.

The 'Yama-zakura': Wild Species

'Yama-zakura', which grows in mountains of southwestern Japan, covers the wild species of cherries and their varieties. The type species of 'Yama-zakura' is *Prunus jamasakura* Sieb. ex Koidz. or *P. donarium* Sieb. var. *spontanea*. *Prunus lannesiana* var. *speciosa* (Ohshima-zakura) is closely related to *P. jamasakura*. At the north end of Azalea Way, on the west side, there is a very large tree of the wild type of Japanese cherries, *Prunus lannesiana* var. *speciosa*. This was raised from seeds received from Kyoto, Japan, in 1955; it now is about 55′ in height and considerably more in width. In early April, the lightly scented white flowers are borne in umbels in great profusion. There is a sister seedling on the east bank south of Loderi Valley.

Certainly one of the most beautiful of the species related to 'Yama-zakura' and noticeable at two seasons of the year is *Prunus sargentii*, Sargent's cherry. It is native to northern Japan and consequently one of the hardiest of their wild species. It was introduced in 1890 to the Arnold Arboretum, Jamaica Plain, Massachusetts, and both flowers and fruits freely there. The best plant on our Azalea Way is at the foot of Loderi Valley on the east side. It bears rich pink flowers in late March or early April, and the fall leaf color is bright red in late September or early October. There are other plants scattered along Azalea Way from north to south, mostly on the west side. Nearly all are seedlings from this parent tree which carries a 1940 acquisition number. They vary considerably in flower color, the best being a rich rose-pink; in one very large tree they are almost white. If fruits are produced, which does not happen regularly, they are soon taken by the birds, especially the robins. The dark, almost chocolate-brown, bark is a prominent feature in winter, as is the mahogany-red color of the young foliage in spring. In all, this is an excellent tree here, but requires space to develop fully.

Whitie Marten, courtesy CUH

Whitie Marten, courtesy CUH

(Top) Prunus serrulata *'Shirofugen'. (Above) Pair of* Prunus sargentii *on Azalea Way at Loderi Valley.*

By far the most abundantly represented in number of trees of these 'Yama-zakura' kinds is *Prunus subhirtella* in its various forms. This is the 'Higan' or equinox cherry, which is native to Japan, as well as Korea and western China. We still have plants of the 1939-1941 acquisitions here, scattered along Azalea Way from one end to the other. They are most evident when flowering profusely each year in late March or early April. Amongst them are 'Rosea', a large tree by the picnic tables close to the Graham Visitors Center. This is often called the Whitcomb cherry, after the late Mr. David Whitcomb of Seattle who apparently introduced it locally. At the north entrance to Azalea Way are three trees of the tall, rather pyramid-shaped *Prunus subhirtella* 'Pendula Rosea' ('Beni-shidare'), of 1941 acquisition date. There are two specimens of the rarer double-flowered form, 'Pendula Plena Rosea' in this area. According to Paul Russell (1934), such a form was growing in Volunteer Park, Seattle, at that date. Our plants were received in 1946 and they flower a little later than the single form. We still have many of the 1941 'Eureka Weeping' or 'Ito-shidare' weeping forms, of mushroom-shape without a definite central leader. The flowers are a paler pink than those of 'Beni-shidare', the growth form becoming much less desirable with age. W.B. Clarke's 'Stellata' is fairly distinct with its narrow-petaled pink flowers produced in great quantities along the branches on a rather wide-spreading tree. We still have plants from both 1940 and 1950 acquisitions, the oldest on the slope below the Lookout.

Quite different from all these spring-flowering trees is the autumn-blooming 'Autumnalis' ('Jugatsu-zakura') which was introduced to the United States in 1909; none of our 1939 acquisitions survives. We have few left at the present time, due chiefly to the effects of a bacterial blight or a fungus disease, which seems to attack this clone more severely than any others. This tree usually starts to flower in late October or early November

when it is particularly welcome, then again in February or March, depending upon weather conditions. Since it seems to flower better on the young branches, it might be well to regularly remove the older ones and encourage vigorous new shoots from lower branches.

Among the earliest acquisitions was the 'Yoshino' cherry (*P.* x *yedoensis*). This natural hybrid of Japanese origin has been planted in great numbers— especially in its native country, but also to a lesser extent in the United States and in northern Europe. The famous plantings of 1912 around the Tidal Basin in Washington, D.C., are well-known examples. Of the plants we received in 1939, some evidently were planted in 1940 and 1941, according to Brown's account (1945). Then, in April 1946, 34 more were set out along Azalea Way. Some of these 1939 plants still are flourishing and flowering regularly and heavily after fifty years. There is one near the north end on the east side of Azalea Way, another some 200 yards south on the west side, and a very large one on the east bank just south of Woodland Garden. The flowers are pale pink in color; the hairy pedicel is a characteristic of this hybrid, which is reported to come almost true to type from seeds.

We received the selected form 'Akebono' from the raiser, again the W.B. Clarke Nursery in San Jose, California, in 1950 and 1957. This bears slightly larger, richer pink flowers than the type and opens a week or ten days later. Two trees can be seen near the south end of Azalea Way on the west side in a border near the group of Japanese larches. Two slightly younger examples are on the grass slope just south of the Lookout. 'Akebono' makes a smaller tree than its parent and is therefore to be recommended for city gardens in preference to the other.

One other Japanese cherry species that we are growing in a few places is *Prunus incisa*, the Fuji cherry, so called because of its frequency around Mt. Fuji. At the Arboretum, the oldest plants of 1950 and 1951 seeds have grown into bushy small trees perhaps 15′ tall, but wider. The profuse flowers in late March are either pale pink or white. Younger trees received from Mrs. Henny in 1966 are more upright in habit, but these are grafted plants. The red calyx is a prominent feature of the flowers and the saw-edged leaves turn rusty-red in fall. All in all, this species is less ornamental than the various forms of *P. subhirtella*, but in Japan the seedlings are used to form Bonsai plants, for which it is quite suitable.

The Sato-zakura in the Arboretum

'Asagi' (1966)
'Edo-zakura' (1966)
'Fugenzo' (identity uncertain, 1941)
'Hisakura' (or 'Ichiyo') (1970)
'Horinji' (1940, 1955, 1966)
'Kiku-shidare' (pre-1946)
'Kwanzan' ('Sekiyama') (1939, 1947, 1949, 1970)
'Ojochin' (1966)
'Oshokun' (identity uncertain, 1966)
'Pink Perfection' (1966)
'Senriko' (identity uncertain, 1940, 1966)
'Shirofugen' (1958, 1970)
'Shirotae' (1940, 1958)
'Shogetsu' (1957, 1958, 1980)
'Tai-haku' (1959, 1960, 1965)
'Taizan-fukun' (1962)
'Tanko-shinju' (1958)
'Taoyame' (1959)
'Ukon' (1966, 1967)
'Wase-miyako' (1949)
'Yae-murasaki' (1961)

Brian O. Mulligan was director of the Washington Park Arboretum from 1947-1972.

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William Eng, courtesy of CUH

Prunus serrulata *'Kwanzan' against native western red cedars. Also see 'Kwanzan' in the Japanese Garden.*

Northwest Hort Review

by Van M. Bobbitt

Natural Habitats of Some Japanese Plants

An asterisk (*) indicates species, including varieties and/or forms, that can be found in the Washington Park Arboretum.

Gardening books generally provide little, if any, information on the natural habitats of landscape plants. This is unfortunate, since such information could help us make better choices in the selection and placement of landscape plants. Dr. John L. Creech, former director of the U.S. National Arboretum, described the natural habitats of several Japanese plants in a series of articles which appeared in *American Nurseryman* from 1983 through 1985. These articles are based on his plant explorations in Asia and are the source of the following information.

Camellias

**Camellia japonica* is widespread across western Honshu, Shikoku, and Kyushu Islands. On the northern portion of Honshu, the species is limited to coastal areas. It is often found as an understory tree in forests of *Cinnamomum* sp. and evergreen oaks, where its growth habit is open and sparse. But *C. japonica* forms thickets on the cliffs, where it is constantly buffeted by salty ocean winds.

On the Pacific Ocean side of northern Honshu, *Camellia japonica* grows in an area influenced by cold ocean currents, where winters are bright and clear with little snow. Dr. Creech suggests that this "may be the best place to look for hardy specimens to breed."

**Camellia sasanqua* has a more limited range, being confined to southern Kyushu and small islands to the south. It grows mainly near the coast and into low elevation evergreen forests. Unlike *C. japonica*, the sasanquas do not colonize coastal cliffs. In higher mountains, *C. sasanqua* may be found in association with azaleas and hollies. The species grows along rocky stream beds on the small island of Yakushima, south of Kyushu.

Japanese Boxwoods

Japanese boxwood (**Buxus microphylla* var. *japonica*) ranges across the mountains of western and southern Japan, largely restricted to calcareous soils. Its growth habit varies from prostrate to tree like. The leaves also are variable in size and shape.

Buxus microphylla var. *riparia* is a low, spreading variety with a maximum height of around three feet. It grows along rocky stream banks and in swamps of the mountains of Yakushima Island at elevations between 4,900 and 5,900 feet (1,500 to 1,800 m). **Juniperus chinensis* var. *sargentii* and **Rhododendron yakushimanum* also grow in this area.

Pieris

**Pieris japonica* (pieris, alias andromeda or lily-of-the-valley bush) is a plant of southern and western Japan, from Kyushu to western and central Honshu. It is widespread south of Kyoto, occurs in scattered locations northward from Kyoto to Tokyo, and is almost nonexistent north of Tokyo.

Pieris usually is a mountain plant, growing on open plateaus and eroded volcanic cones. Many garden books describe it as a shade lover, but Dr. Creech found that *P. japonica* naturally resides in full sun; it is, in fact, a pioneer species. For example, thousands of plants dot the grasslands in the Handakogen Highlands in central Kyushu, starting at about 1,500 feet in elevation. In full sun, their habit is compact with foliage completely covering the woody stems. In the harsh conditions near the summits of volcanic cones, pieris is reduced to a cushion plant along with **Rhododendron kiusianum* and **Juniperus chinensis* var. *sargentii*.

Other associated species of *Pieris japonica* include Japanese holly, Kaempferi azalea (**Rhododendron kaempferi*), and Hinoki cypress (**Chamaecyparis obtusa*).

Van M. Bobbitt is the Master Gardener/Urban Horticulture Coordinator, Washington State University Cooperative Extension. He is a member of the *Washington Park Arboretum Bulletin* editorial board.

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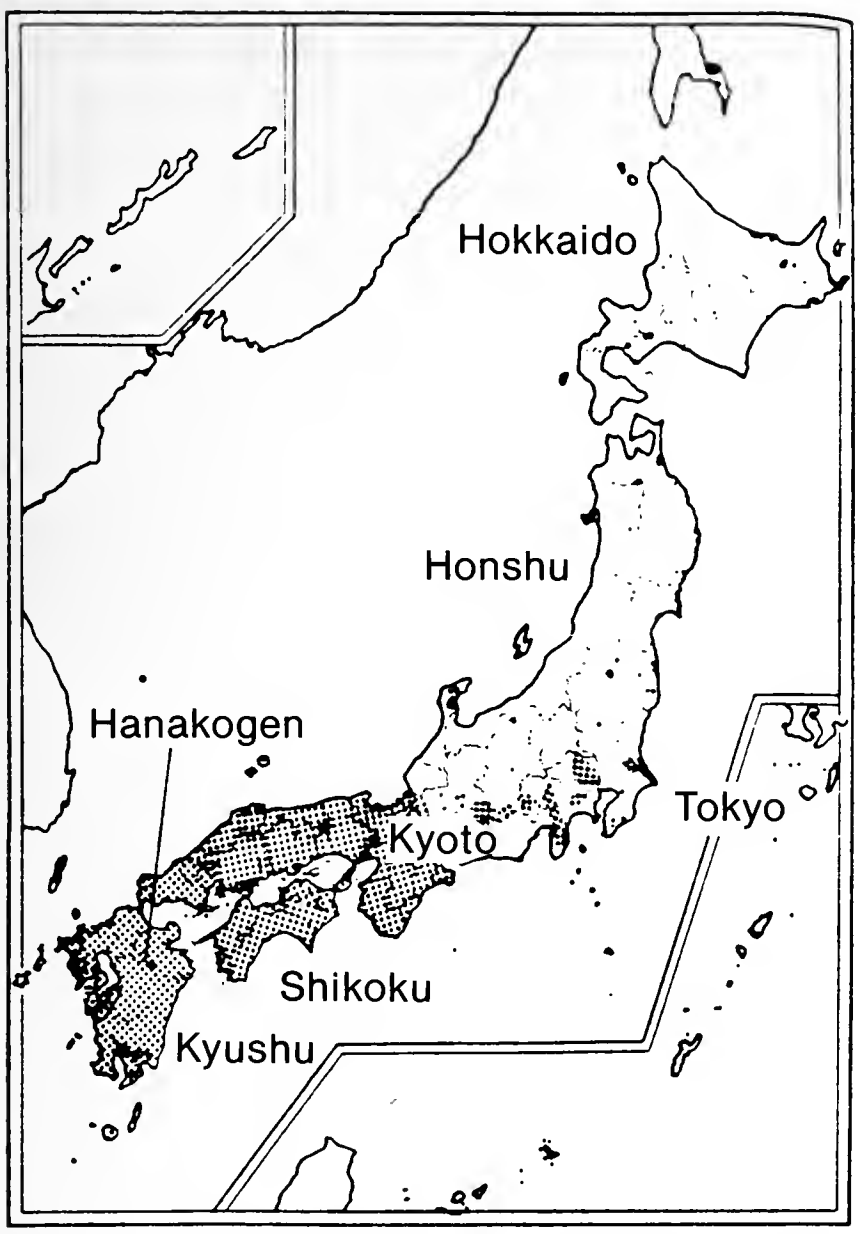
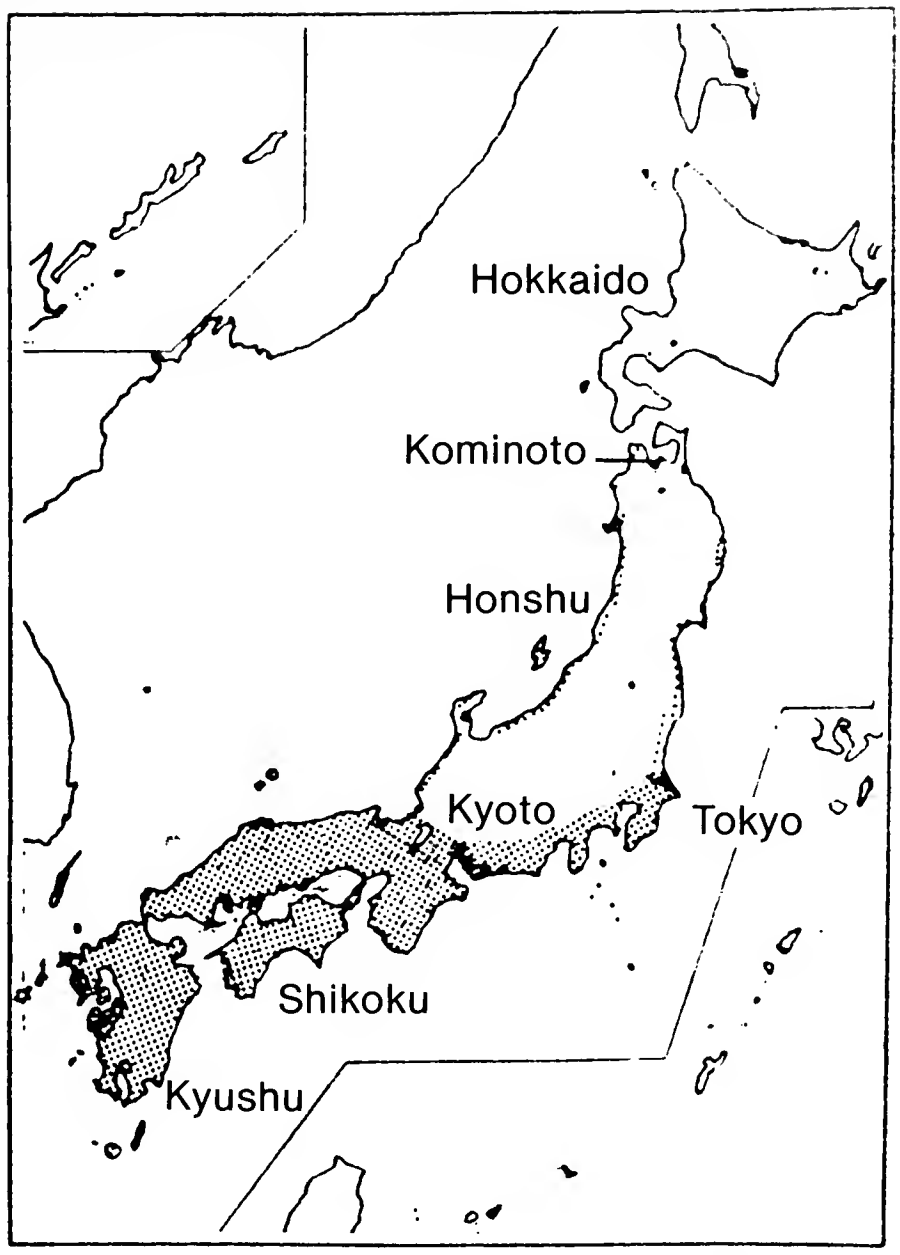


The distribution of Pieris japonica *is indicated in the dotted areas. Courtesy* American Nurseryman



The distribution of Camellia japonica *in Japan. Courtesy* American Nurseryman

In the Washington Park Arboretum

by Christina Pfeiffer

Update on *Sorbus* Collection

After a brief hiatus during the wet weather and soggy soils of winter, the Arboretum staff has been very busy with the renovation work on the Brian O. Mulligan *Sorbus* Collection. Forty-four *Philadelphus* and *Deutzia* which had been scattered throughout the collection were heeled in over the winter and replanted in the collection area. They now have been gathered into large beds on each side, keeping an open view of the *Sorbus* trees in the center.

Two *Sorbus* trees donated from Brian Mulligan's own garden were planted this spring: *Sorbus commixta* and *Sorbus sargentiana*. Work on a grass trail and drainage will be done during the drier summer months.

New Plantings

Over 40 different selections of trees and shrubs have been planted throughout the Arboretum. Some very fine specimen trees will add broader seasonal interest along Azalea Way, including:

Aesculus turbinata (Japanese horse chestnut), very south end near Lake Washington Boulevard E.

Betula maximowicziana, near the Milburn Memorial bench

Magnolia officinalis, near the Memorial Rhododendron Bed

M. salicifolia 'W.B. Clarke', near the picnic area at the north end

M. 'Raspberry Ice', near the Memorial Rhododendron Bed

Paulownia tomentosa 'Snow Storm', near the Winter Garden

Prunus lusitanica (Portuguese laurel), north of where the Lynn Street path crosses Azalea Way

Styrax obassia (fragrant snowbell), near the Lynn Street path

Volunteers Help Halt Herb Robert

A volunteer work party was held on March 16 and 17, 1990. Twenty people worked over the two days, weeding beds along Azalea Way, the Winter Garden, and in the Camellia Collection. Such support makes a great difference in our ability to keep up with an often overwhelming job. Herb Robert germinates in the fall and looks pretty innocent until May when its growth explodes and smothers many of our plantings. The March timing was great to work on the small seedlings.

In April, the Amigos de las Americas held their annual work day in the Arboretum. This year, over 20 teenagers and some of their parents worked on a planting of crab apples, quinces, and roses, just west of the S.R. 520 ramps, along the improved section of Lake Washington Boulevard. These plants now have been liberated from invasive growth of blackberry and nightshade. This work project was inte-

William Eng, courtesy CUH

Paulownia tomentosa *var.* lilacina *(acquisition #565-48). Capsules olive drab in color. Fruiting branch from tree near parking lot opposite north Arboretum entrance. The cultivar 'Snow Storm' was planted recently near the Winter Garden.*

grated with a larger effort by the Seattle Department of Parks and Recreation by arrangement with the Washington State Department of Transportation to improve the maintenance of that area intersected by the highway.

Azalea Way is Improving

This past winter was the first performance test of the improvements in drainage and turf surface through the rainy season. The drainage has performed very well, as evidenced by the many visitors who continued to use Azalea Way. The winter traffic also resulted in some significant wear and bald spots in the turf, which is very difficult to repair at that time of year. Jogging and bicycling on Azalea Way continues to be damaging, especially during the winter. The Parks Department staff conducts an intensive maintenance program for this special turf area which includes soil testing, aerating, fertilizing, re-seeding, and top-dressing the sand.

Brown Rot Impact Reduced

Spring weather brought with it the wonderful succession of trees—and the spread of brown rot (*Monilinia* sp.) in the flowering cherry trees. This fungus infects the plant through the blossoms. Infected twigs are already evident by the time the blossoms fall. The *Prunus subhirtella* have been the hardest hit by the disease. To reduce the impact of the disease, we apply a protective fungicide spray during the flowering period and remove the infected branches in late spring/early summer. Some of the weakest trees have been removed. Our efforts over the past several years have greatly improved the condition of these trees and the striking display of flowers.

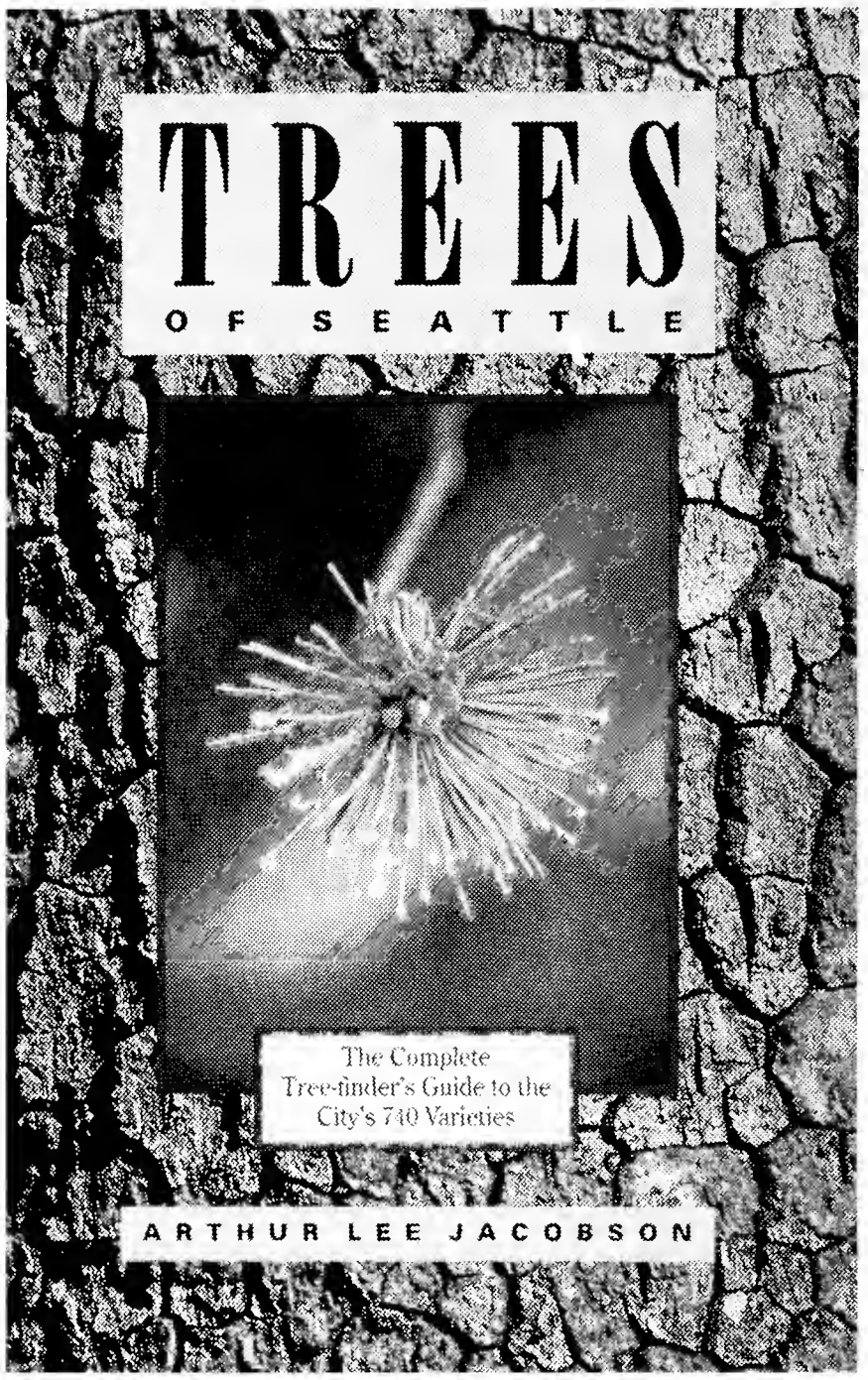
Christina Pfeiffer is the Arboretum's horticulturist.

Book Reviews

An asterisk (*) indicates species, including varieties and/or forms, that can be found in the Washington Park Arboretum.

Trees of Seattle: The Complete Tree-finder's Guide to the City's 740 Varieties.

Arthur Lee Jacobson. Sasquatch Books, Seattle, Washington. 1989. 432 pages. ISBN 0-912365-34-X. $16.95.



This is a most impressive work. The research is evident throughout. The author obviously loves his subject, for there is evidence of much time spent in both the field and the library. You can delve into it on any number of approaches and find interesting nuggets of information. His infectious approach to trees carries over into his writing.

The book covers over 740 species and cultivars of trees growing within the City of Seattle's boundaries, plus one site just barely outside the city limits. Most are street trees or are on publicly accessible land; singular examples only to be found in the Washington Park Arboretum were omitted. This handbook is valuable if you want to see a mature specimen or one not in the Arboretum.

Descriptions of the species and cultivars are quite good. If you are not familiar with the basic types of trees, however, then another field guide would be needed in conjunction with this book to learn them or locate the specimen examples. The author wanted this to be an ''accessible but comprehensive local guide book.'' Yet without an identification key or line-drawings of pertinent features, I suspect this to be a limiting factor in its use. Who *would* be served? Certainly, horticulturists, botanists, foresters, and arborists amongst named professionals. Gardeners are going to have to be well along in their interest and knowledge to use this book.

A useful set of lists is given covering such topics as interesting bark, leaf shapes, leaf colors, foetid leaves, etc. These would be helpful in the identification of the trees, while others—such as propensity to sucker and semi-hardy types—would be more useful in the selection process. In a future revision, more listing of the cultural needs would round out this portion nicely.

Not separately listed, but covered in the text, are discussions of the more commonly known toxic properties of some trees (e.g., plum yew, yew, Osage orange).

The arrangement by common names does not bother me particularly, but is is hard to find some plants without referring to the index. **Nyssa sylvatica* is commonly referred to as sour gum here, yet one must second guess the author to know that the sorrel tree is his choice for **Oxydendrum arboreum*. Cross-referencing in the text would help ease this minor irritant.

Deserved recognition is given to some of the organizations responsible for the care and upkeep of ''city'' trees, such as the University of Washington Medicinal Herb Garden and the Seattle Engineering Department. More could be cited, such as the groups interested in Carkeek Park and its drainage (Piper Creek Watershed) and Kubota Gardens. Maybe some others will spring up as a result of this book. Certainly, many of these venerable specimens deserve ''historical tree'' status!

Finally, this guide allows one to view the City's trees as a giant arboretum, building upon the tradition of Brian Mulligan's 1977 *Woody Plants in the University of Washington Arboretum, Washington Park*. Seattle is indeed coming of age (albeit behind

Victoria and Corvallis) when it can lay claim to such a book. What fun it will be for someone in fifty years to use this book and document what remains.—*Reviewed by Walt Bubelis*

Walt Bubelis has been an instructor of horticulture at Edmonds Community College for over 19 years. He is an independent consultant on plant problems.

Trees and Shrubs for Pacific Northwest Gardens.
Second edition. Revised by Marvin E. Black, Brian O. Mulligan, Joseph A. Witt, and Jean G. Witt. Timber Press, Inc., Portland, Oregon. 1990. ISBN 0-88192-145-9. $29.95.

If you consider yourself a good plantsperson, you certainly will have a copy—or at least be familiar with— one of the many printings of John and Carol Grant's 1943 book *Trees and Shrubs for Pacific Northwest Gardens*. If you do have it, discard it, for there is now a new and much better book on the subject. Just off Timber Press is the second edition of a book by that same name and by the same authors, but updated and expanded by four people who are among the "Who's Who" of Seattle horticulture: Marvin Black, Brian O. Mulligan, Joseph A. Witt, and Jean G. Witt.

This second edition of the Grants' popular book could well have been given a new title, as it is very different from the original volume. This edition has 456 pages compared to 335 pages in the first edition. All of the black-and-white photographs are new and the book has been updated and given a larger overall format.

Like the original edition, there are no color pictures (except on the cover), and it is obviously not meant to be a book for the beginning gardener who would not know most of the plants discussed. However, use this book in conjunction with the excellent picture books such as *Trees of North America and Europe* by Roger Phillips and, especially his latest with Martyn Rix, *Shrubs*; these three make the ideal combination of plant books for the Pacific Northwest.

The book is very comprehensive. I could not think of any trees or shrubs that are generally available to the public that are not included. The local information on good and bad characteristics for our unique climate is excellent. One of the best things about the book is the inclusion of locally originating cultivars such as **Prunus subhirtella* 'Whitcombei', **Daphne* x *mantensiana*, and **Mahonia* 'Arthur Menzies' which are rarely, if ever, mentioned in most references.

The strong features of the new edition are not only the added and updated information on the plants, but the names brought up to date with other recent references. However, there are a few very recent changes that are not included. **Cladrastis kentukea* now is considered to be the correct name for the eastern tree formerly known as *Cladrastis lutea*. **Sorbus* 'Joseph Rock' is considered by Hugh McAllister, a leading authority on the genus, to be a cultivated form of *Sorbus rehderiana*.

I suppose that my one criticism of the book considers the average or beginning gardener who does not know plants very well. A number of the wonderful-sounding shrubs or trees mentioned in the book will be difficult to find in most nurseries. Although these plants can be found in our botanical gardens and arboreta, and they may be in a very few Pacific Northwest nurseries, where can one find plants for sale of **Sorbus cashmeriana*, **Liquidambar formosana*, **Daphniphyllum macropodum* or **Lithocarpus henryi*, for example? Incidentally, the latter two are illustrated, but not mentioned, in the text.

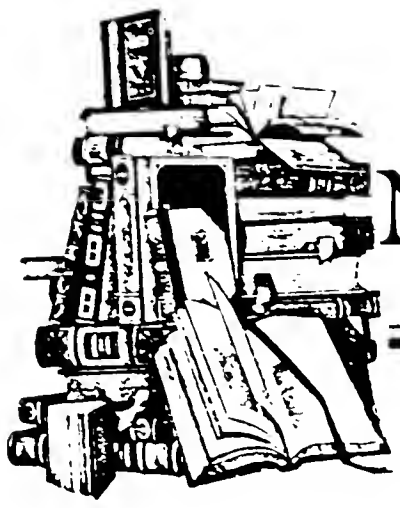
This excellent new edition will certainly take its place among the standard reference books that all good gardeners in the Pacific Northwest should have.—*Reviewed by Gerald B. Straley*

Gerald B. Straley, a Virginia native, has been affiliated with a number of botanical gardens, and has published widely on a variety of botanical and horticultural subjects. He is the research scientist and curator of collections for the University of British Columbia Botanical Garden in Vancouver. Dr. Straley is the Pacific Northwest editor for the *Flora of North America* project.

Errata

For the second time, Theo C. Smith informs us that it is *Rhododendron nakaharae*, not *R. nakaharai*. Also, *R. litangense* is now re-classified to *R. impeditum*. Mr. Smith is a member of the California Chapter, American Rhododendron Society, 1150 W. Winton Avenue #466, Hayward, CA 94545.

In 53(1), page 4, the photo caption should read *Viburnum opulus*.



New on the Shelves
of the Elisabeth C. Miller Library

VALERIE EASTON

Barton, Barbara J. **Gardening by Mail**, third ed. Boston: Houghton Mifflin, 1990.

The Besler Florilegium: Plants of the Four Seasons. New York: Harry N. Abrams, 1989.

Bryan, John E. **Bulbs**. Portland: Timber Press, Inc., 1989.

Cribb, Phillip, and Christopher Bailes. **Hardy Orchids: Orchids for the Garden and Frost-Free Greenhouse**. Portland: Timber Press, Inc., 1989.

Eaton, Nicole, and Hilary Weston. **In a Canadian Garden**. New York: Rizzoli, 1989.

Fell, Derek. **A Kid's First Book of Gardening: Growing Plants Indoors and Out**. Philadelphia: Running Press, 1989.

Funk, Sue Ann. **Urban Forestry Notebook**. Seattle: University of Washington Center for Urban Horticulture, and Puget Sound Power and Light Company. Olympia: Washington State Department of Natural Resources, 1990.

Gerhold, Henry D., et. al., editors. **Street Tree Fact Sheets**. University Park, Pennsylvania: Pennsylvania State University Municipal Tree Restoration Program, 1989.

Heriteau, Jacqueline, and Dr. H. Marc Cathey. **The National Arboretum Book of Outstanding Garden Plants**. New York: Simon and Schuster, 1990.

Hickey, Michael, and Clive King. **100 Families of Flowering Plants**, second ed. Cambridge, England: Cambridge University Press, 1988.

Mathew, Brian. **Hellebores**. Surrey, England: Alpine Garden Society, 1989.

Munson, R.W. **Hemerocallis, The Daylily**. Portland: Timber Press, 1989.

Murray, Elizabeth. **Essential Annuals: The 100 Best for Design and Cultivation**. New York: Crescent Books, 1989.

Stapeley Water Gardens. **Waterlilies and Other Aquatic Plants**. New York: Henry Holt, 1989.

Taylor, Jane. **Collecting Garden Plants**. London: J.M. Dent, 1988.

All of these books can be found in the Elisabeth C. Miller Library, Center for Urban Horticulture, University of Washington. The library is open 9 a.m. to 5 p.m., Monday to Friday throughout the summer.

For Further Information: Japanese Books and Gardens

by Valerie Easton

Pacific Northwesterners have an affinity for things Japanese, perhaps because of our strong shared love of nature. We appreciate the rhythms and patterns of the Japanese garden that so effectively evoke the changing seasons and give the effect of seeing nature whole, while disguising the creative human hand. The muted colors and the harmony of trees, stones, and water fit our landscapes and our sense of beauty and scale, but how can we achieve these affinities in our own gardens? The books described below provide practical information on elements of a Japanese garden. They explain how to grow moss, Japanese maples, azaleas, and other typically Japanese plants; teach the history and symbolism important to these gardens; and illustrate their enduring beauty, fascination, and variety.

Brooklyn Botanic Garden. ***Japanese Gardens***. "Plants and Gardens" series. New York: Brooklyn Botanic Garden Record, volume 41, number 3, autumn 1985. This Brooklyn Botanic Garden publication has the usual expert contributors, both Western and Japanese. Although not comprehensive, the short articles on a variety of subjects related to Japanese gardens are excellent. "Recommended Plants for Japanese Gardens in America" by Stephen Morrell has an extensive list. "The Tie Between Japanese Architecture and Gardens" by Harriet Henderson discusses a major Japanese aesthetic strength often ignored in garden books, and the article on moss gardening by Michael Trimble is the best I've seen on encouraging mosses to grow in the garden. This compilation is an excellent starting point in the study of Japanese gardens, and the extensive book list by noted horticultural bookseller Elisabeth Woodburn is a helpful reference to further study.

Davidson, A.K. ***The Art of Zen Gardens***. Los Angeles: Jeremy P. Tarcher, Inc., 1983. A practical guide to Zen gardens sounds like a contradiction in terms, but that is an apt description of this little book. About as different as you can imagine from an English cottage garden, Zen gardens have been used for centuries to further Buddhist meditative practices and serve as examples of peace and serenity. Davidson, who studied garden design in Kyoto, gives detailed instructions on design and construction of the basic types of Zen gardens, including *sansui* (mountain and water), *karesansui* (dry mountain and water), and *shakkei* (borrowed scenery). Diagrams of stone placement and fence construction are augmented by the lovely examples of haiku and Zen writings used throughout the book, such as "Yellow pond lilies, two clumps of them blooming in the rain," by Buson, and "Heaven and earth and I are of the same root, the ten thousand things and I are of one substance," by Sōjō.

Kuck, Loraine. ***The World of the Japanese Garden***. New York: Weatherhill, 1980. In his book, *The Enduring Art of Japan*, Langdon Warner says, "The Westerner is always attracted to the art of gardens in Japan not only by the obvious beauty of the accomplishment, but by the vague hints that have reached him of the philosophical and emblematic content of that art. Our ignorance of this part of the subject is profound, and therefore we are in danger of indulging in sentimentality." Loraine Kuck, a lifelong student of oriental gardens, has written a detailed study of Japanese garden history, symbolism, and evolution into modern landscape art that should dispel ignorance and replace sentimentality with appreciation. She traces the history of Japanese gardens from the influence of a grand landscape park built in China in the year A.D. 607, through the incorporation of Indian, Persian, and Western ideas, to present-day private and public gardens. Hundreds of black-and-white plates and exceptional color photographs illustrate this comprehensive study that tells the story of Japan itself while exploring the world of the Japanese garden.

Ohwi, Jisaburo. ***Flora of Japan***. Washington, D.C: Smithsonian Institute, 1984. Would that every country have such a complete flora! This 1,067-page book is a combined, revised, and expanded translation by the author of his 1953 *Flora of Japan* and 1957 *Pteridophyta*. The previously mentioned titles may instruct on design and construction or inspire and delight with their beauty, but this tome simply and exhaustively describes Japanese flora. Based on more than thirty years of study by the author, it includes synoptical keys of all

taxa through the level of the species. Extensive indexes of scientific names and Japanese plant names are included. That Japan supports a very rich flora in proportion to its size is impressed upon even the casual user of this impressive work.

Seike, Kiyoshi, Masanubo Kūdo, and David H. Engel. ***A Japanese Touch for Your Garden***. Tokyo: Kodansha International, 1980. A detailed manual whose practicality is disguised by stunning and effective color photographs, this may be one of the most useful titles for Western gardeners. Close-up photos of stones, basins, waterfalls, lanterns, mosses, and bamboo fences illustrate the important details of the Japanese aesthetic. Dimensions, materials, and construction details are provided, along with suggestions for stone groupings and pathway design. The authors urge the reader to use his or her own experience of nature to imitate or adapt Japanese design and aesthetics to a courtyard, a pond, or an entire garden.

Visit Northwest Japanese Gardens

Despite the great number of books on this subject, to really appreciate the art and the aesthetic of the Japanese garden, we need to do more than read. We must explore these gardens in the fall to see the foliage of the lace-leaf maples; in spring to see a white azalea blooming against an ancient mossy stone; or any time of year to walk over low bridges in misty rain. We are fortunate in the Northwest to have many fine examples of Japanese gardens to visit.

Canada

Lethbridge, Alberta

Nikka Yuko Japanese Garden, Mayor Magrath Drive, Henderson Park. Open daily, May 19 to before Labor day; open some holidays, free. (403) 328-3511. A Japanese garden with five traditional areas, using hardy native plants.

Vancouver, British Columbia

Nitobe Memorial Garden, University of British Columbia. 6501 N.W. Memorial Drive. Open daily, 10-5, free. See article by Ulrike Hilborn, this issue.

Oregon

Portland

The Japanese Garden, Washington Park. S.W. Kingston Street directly above the International Rose Test Garden. Open daily, 10-6; admission charge. (503) 223-1321.

Washington

Bainbridge Island

Bloedel Reserve, 7571 N.E. Dolphin Drive. Open Wednesday through Sunday, 10-4, reservations required; admission charge. (206) 842-7631. Japanese and Zen gardens are part of a larger estate. See article by Richard Haag, this issue.

Federal Way

Pacific Rim Bonsai Collection, Rhododendron Species Foundation (RSF) Garden, off Interstate 5 at Federal Way. Open Saturday through Wednesday, 11-4; free admission with RSF garden admission. (206) 661-9377. More information can be found in Scot Medbury's *Bulletin* article (52:3, page 21, fall 1989).

Olympia

Olympia Japanese Garden, City Hall grounds, Plum Street and Union. Open daily, 10-10, free. This new garden opened last winter and is a cooperative effort of the City of Olympia and the Yashiro Sister City Committee.

Seattle

The Japanese Garden, Washington Park Arboretum, Lake Washington Boulevard N., one block north of East Madison Street. Open daily 10-6, March through November; admission fee. (206) 684-4725. Call the Urasenke Foundation about the tea ceremony (206) 324-1483.

The Japanese Garden, Seattle University, north side of Campion Hall, at Broadway Avenue and East Madison. Open daily, dawn to dusk, free. This approximately quarter-acre garden was designed by Fujitaro Kubota and built in the mid 1960s. It contains a rockery and several water features.

Kobe Terrace, Seattle Department of Parks and Recreation, 7th Avenue South between South Main and South Washington. Open daily; free.

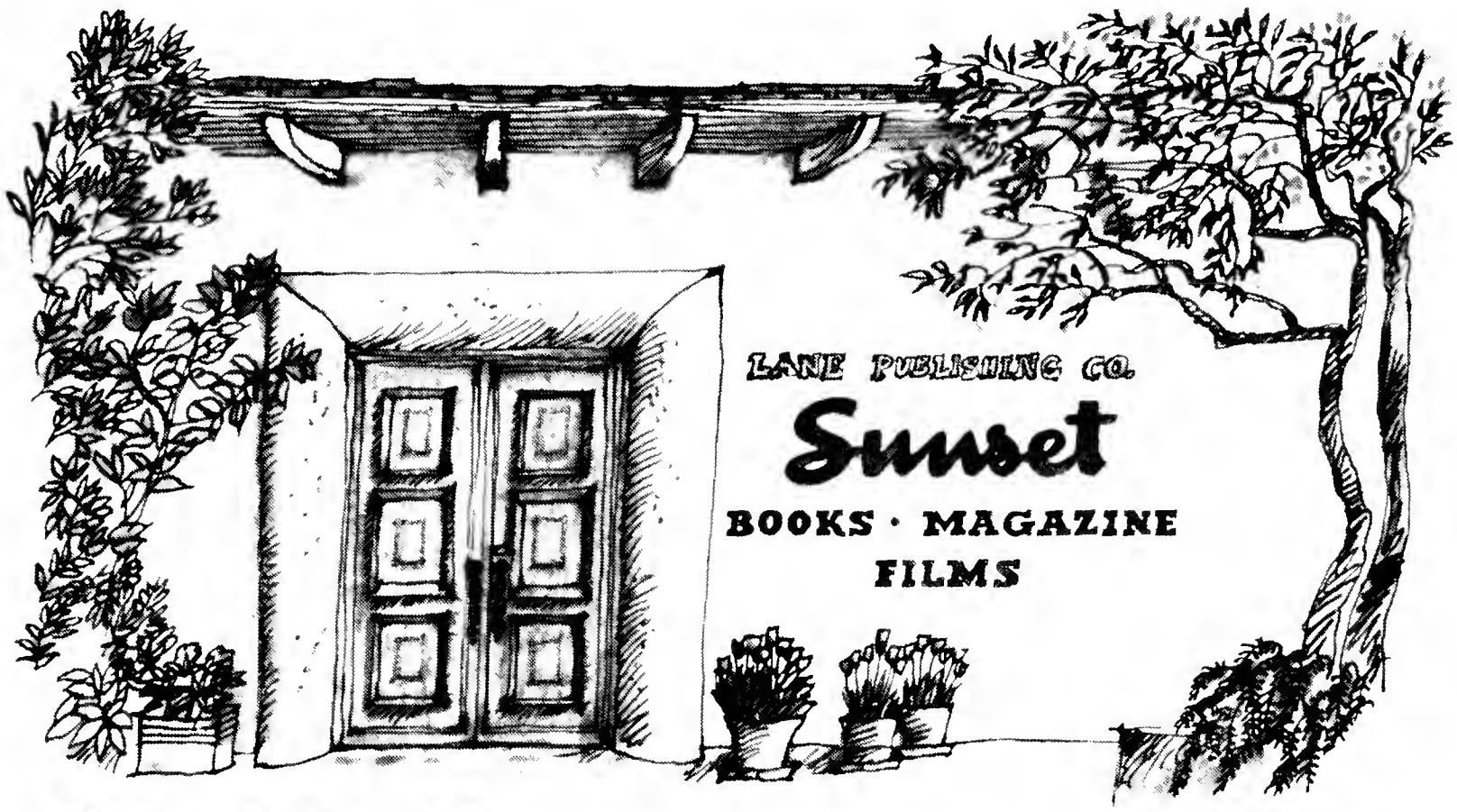
Kubota Gardens, Seattle Department of Parks and Recreation, 9727 Renton Avenue South. Open daily, free admission.

Spokane

Nishinomiya Garden, Manito Park, Bernard Street and 21st. Open mid-April to late October, 8 a.m. to dusk; free.

Meet Japanese garden enthusiasts:

The Japanese Garden Society meets the second Tuesday of each month at the Center for Urban Horticulture, University of Washington. Contact Carlyle Boyd (206) 784-4209, or Ruth Vorobik (206) 523-4453.



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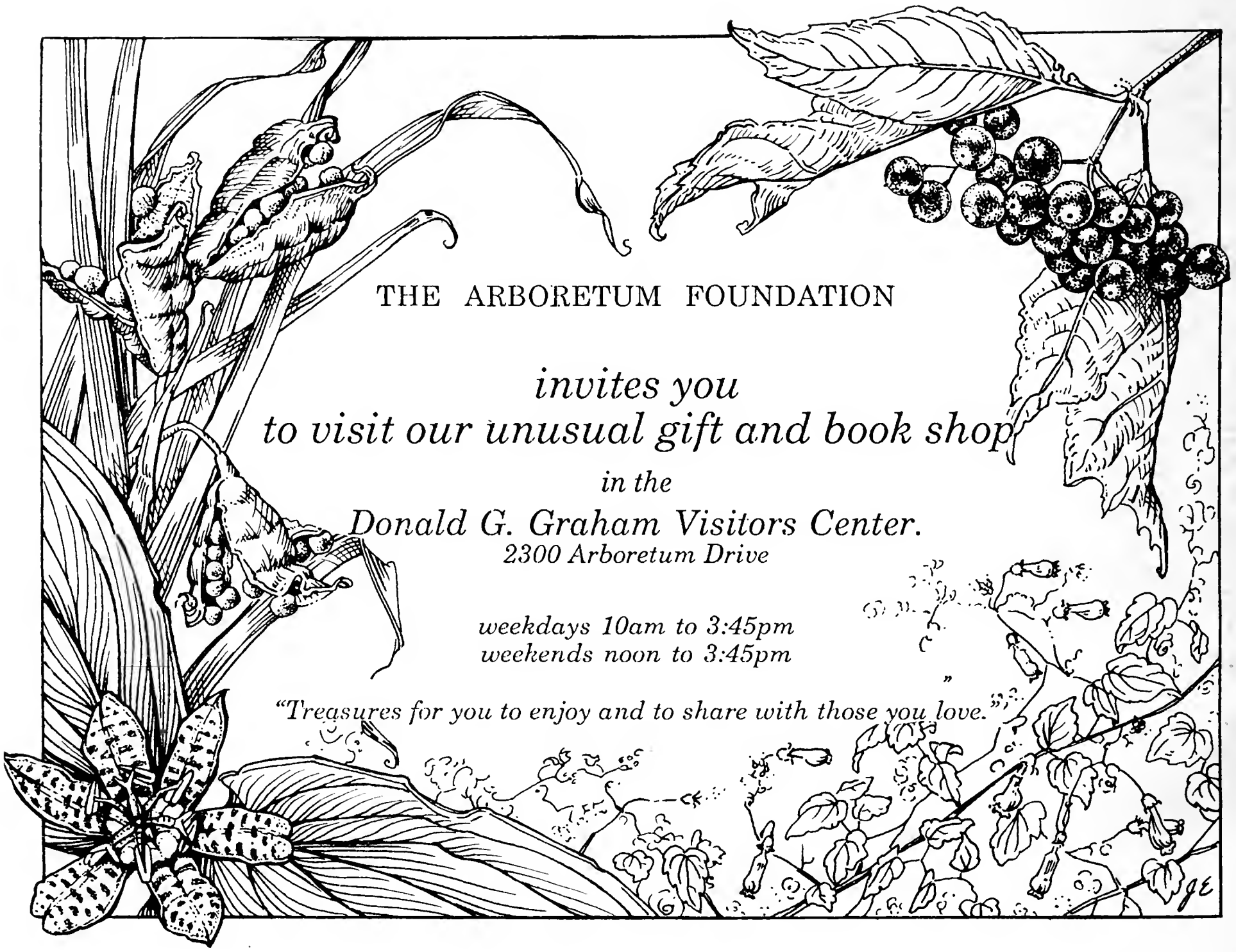

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